THE ART OF

DISHONORED®2

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DARK HORSE BOOKS

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THE ART OF DISHONORED® 2
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Foreword

"A unique gem in a beautiful yet chaotic world."

For the team at Arkane Studios, the success of the original *Dishonored* was a driving force that inspired every artist on this new opus. Not only did it energize everyone on the team, but it also allowed us to hire some of the best talent in the world, no matter where they were from. And together we embrace the same philosophy: creating fine art for games.

But before we craft a single image, we begin with research. Part of our spirit resides in the quality of the references we gather. Our shelves are lined with unique books from the masters. We scour the web to find sources that go much deeper than anything you'd see on the first page of an image search. We visit a wide variety of locations, taking hundreds of pictures and pages of notes. We make tough choices based on the visual pillars we set early in the project. We build precise documents outlining every possible detail. Then—and only then—do we start to draw.

That's because art is not just graphics. No matter how powerful the game engine is, if our design is weak, the graphics won't save anything. It's much more important for a game to have a clear style and a strong visual identity. Creativity is empowered by technology, but it begins with a team of passionate artists who create by hand, leading to amazing results.

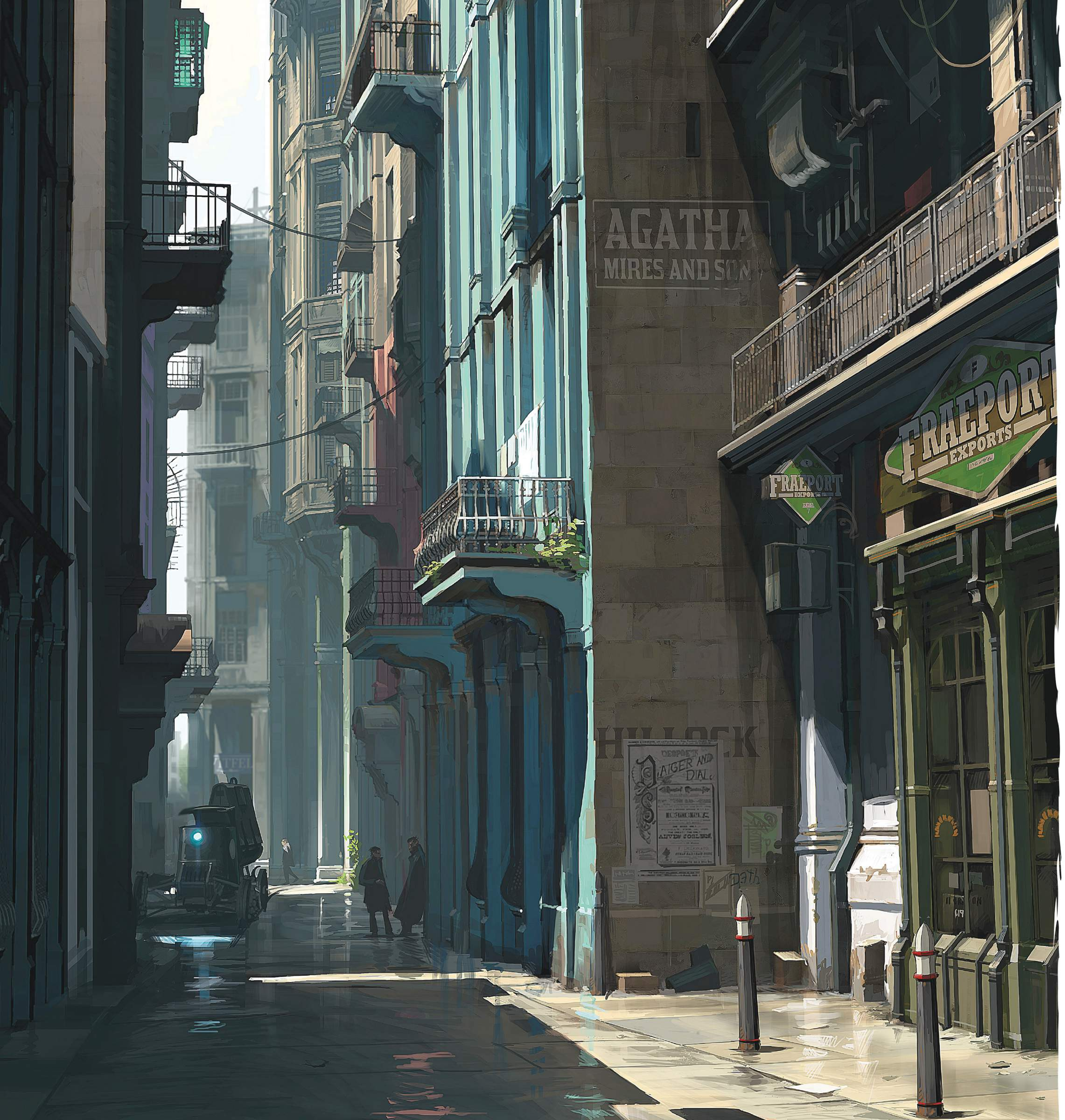
This philosophy (which also underscored our process during the original *Dishonored*) is how we shake up the habits of the gaming industry. And the players have caught on, praising the importance of good visual design. Of course, when you combine creativity with next-gen graphics, the players can enjoy great and meaningful content *and* badass technology. This was our goal on *Dishonored 2*.

These pages are filled with concept art, design briefs, illustrations, pencil drawings, photography of our clay sculptures, 3D mockups . . . everything you might want to see as a fan of our art. But what you're about to see is just the very tip of the iceberg. Many more incredibly talented artists contributed to this project and helped us make the game a memorable, beautiful experience.

My thanks to Harvey Smith and all the talented teams at Arkane Studios and Bethesda. And a big hug to Raphael Colantonio for his support during these past twelve years.

Sébastien Mitton
Art Director, Arkane Studios

Left: Jean-Luc Monet.



World

"*One known world, one new location.*"

We began by listing the concepts we were carrying over from the original *Dishonored*: Corruption, Crime, Oppression, Disease, Magic, and Decay. Then our art team raised new visual pillars for *Dishonored 2*: Sun, Isolation, Madness, and Frontier of the World. Our goal was to expand our game's universe while remaining true to our mission of delivering world-class stylized art.

This led to the creation of a brand-new character: the city of Karnaca, crafted entirely from scratch at the edge of the known world.

Karnaca was shaped by different waves of settlers from Morley, Tyvia, and Gristol, in addition to the natives of Serkonos. This gives diversity to the *Dishonored* universe and real depth to a city that has been evolving for centuries before any action takes place in the game.

The quality of our references—from the works of master painters to photos from our trips around the world—was key to creating a fantastic new setting with a southern, Victorian style. We analyzed the architecture of British colonies around the world, including India and Gibraltar. We studied locations like Cuba, Barcelona, Long Beach in California, Cape Town, Panama, and more. This variety helped us create gorgeous, stylized environments.

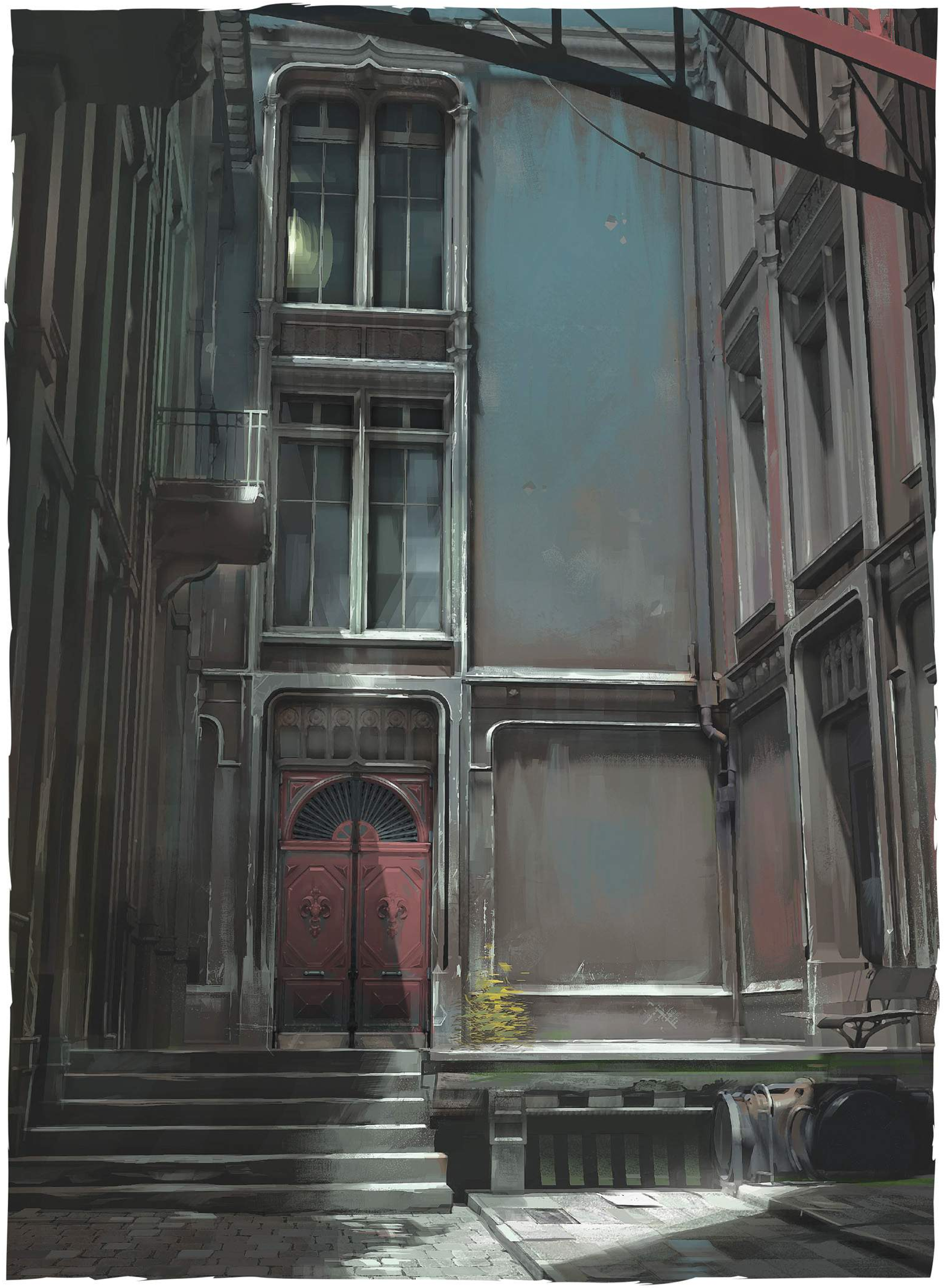
Our whole art team focused on making use of what the island has to offer, like the silver mines, the wind, and the giant trees that circle Karnaca. These raw materials are reflected in Karnaca's stunning structures and vehicles.

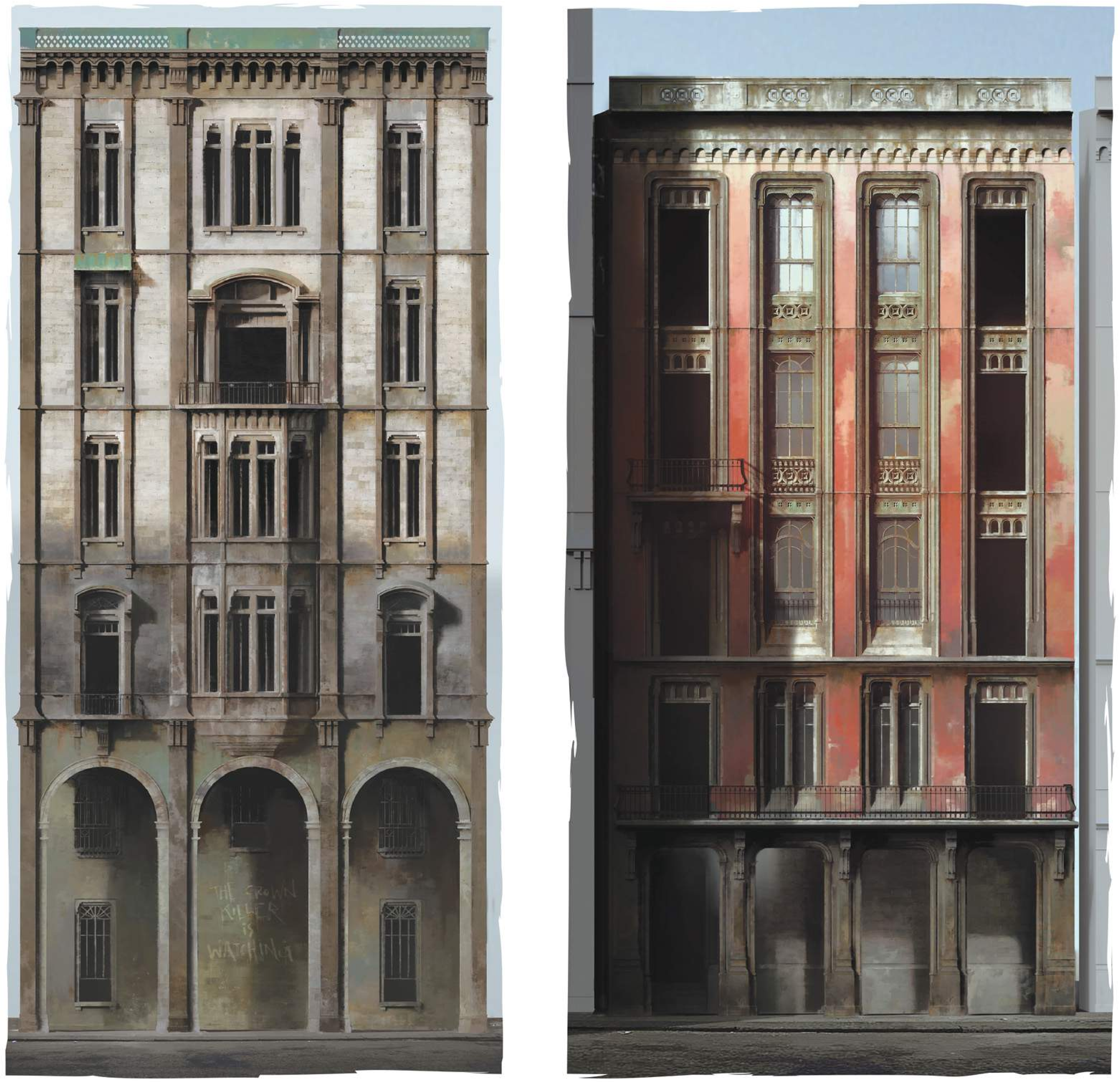
The city's verticality is not only displayed in the canyon-like streets, but also at a larger scale with the Shindaerey Peak, from the mouth of which wind blows all along the corridor to the Dust District. This natural landmark also helps players immerse and orient themselves, no matter where they are in the city of Karnaca.

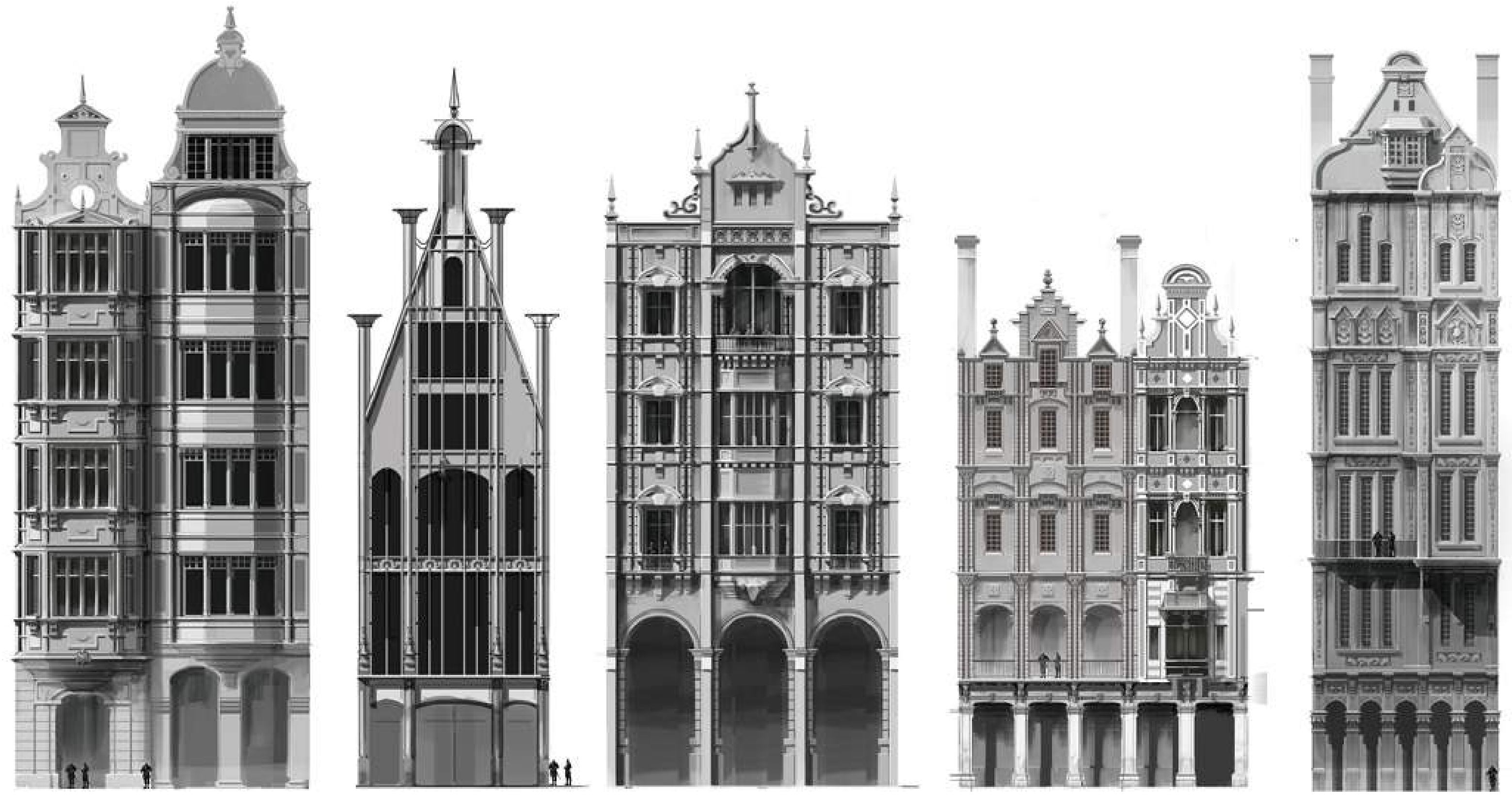
We hope you'll enjoy this trip to Karnaca as much as we enjoy it every day.

Left: Aimé Jalon.

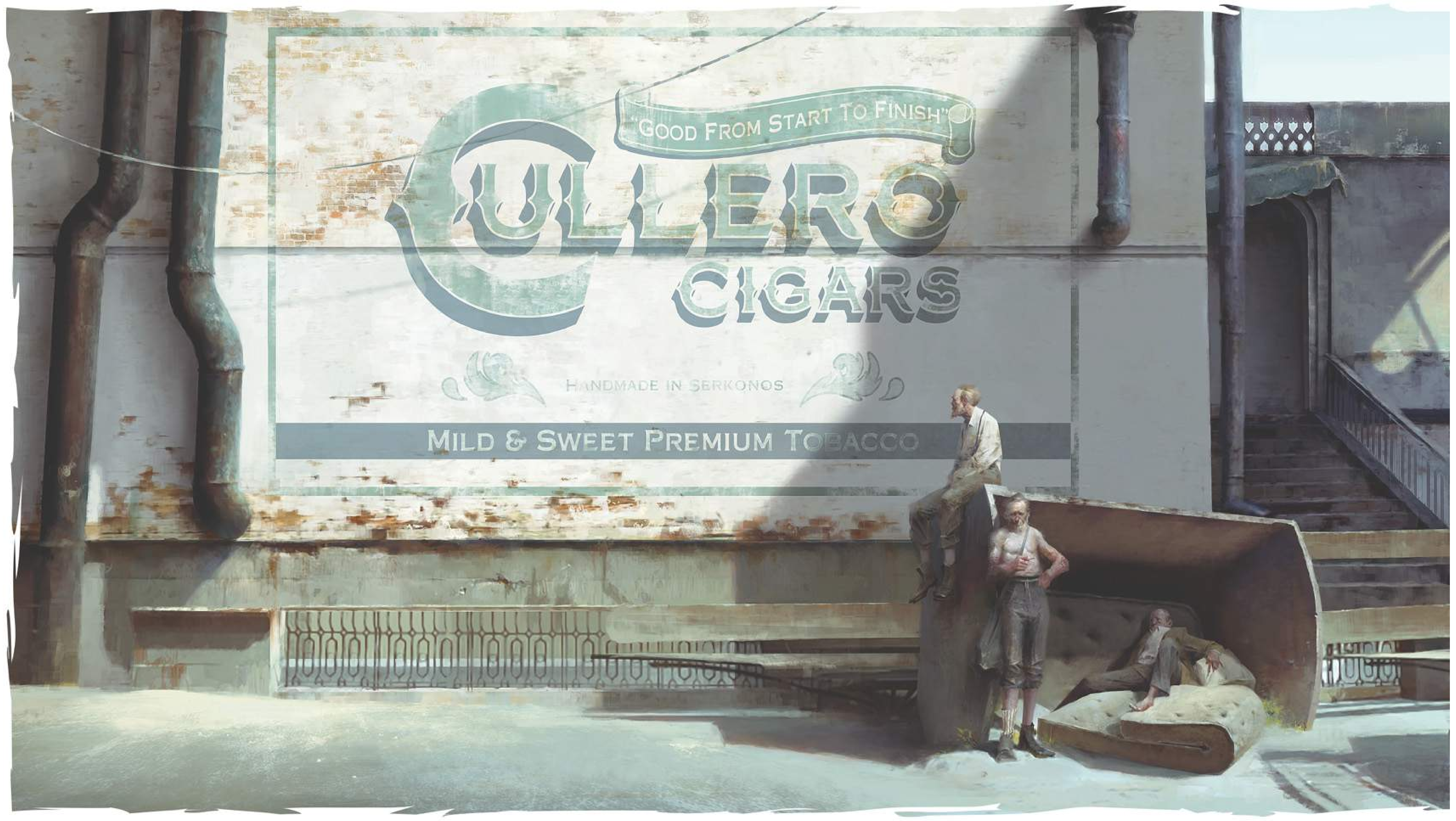
In this piece originally meant to be a mood board, Sergey Kolesov pushed the limits by representing the bay hit by the sun and rain at the same time, while the mountain blows its dust along the corridor.

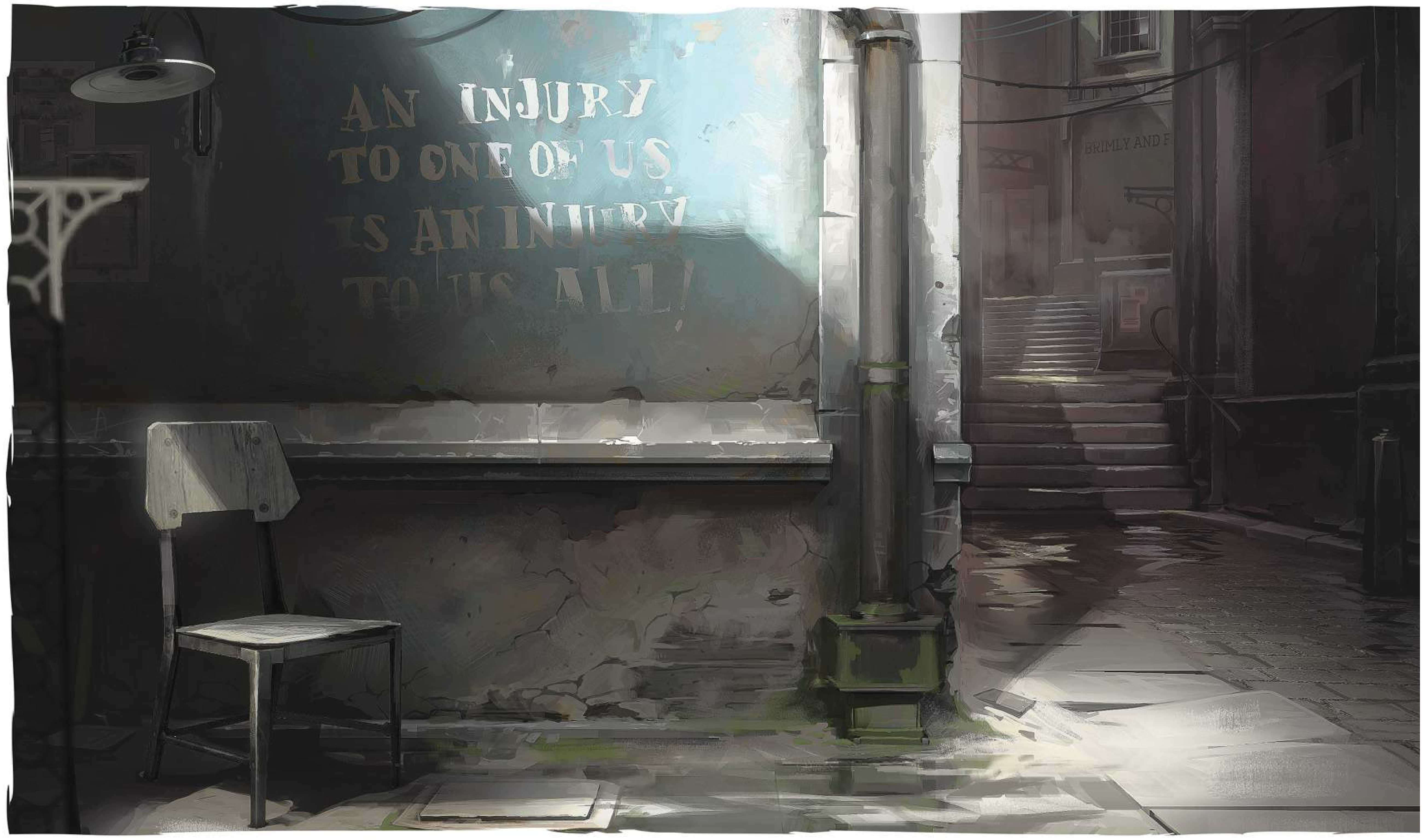



THE CROWN KILLER IS WATCHING

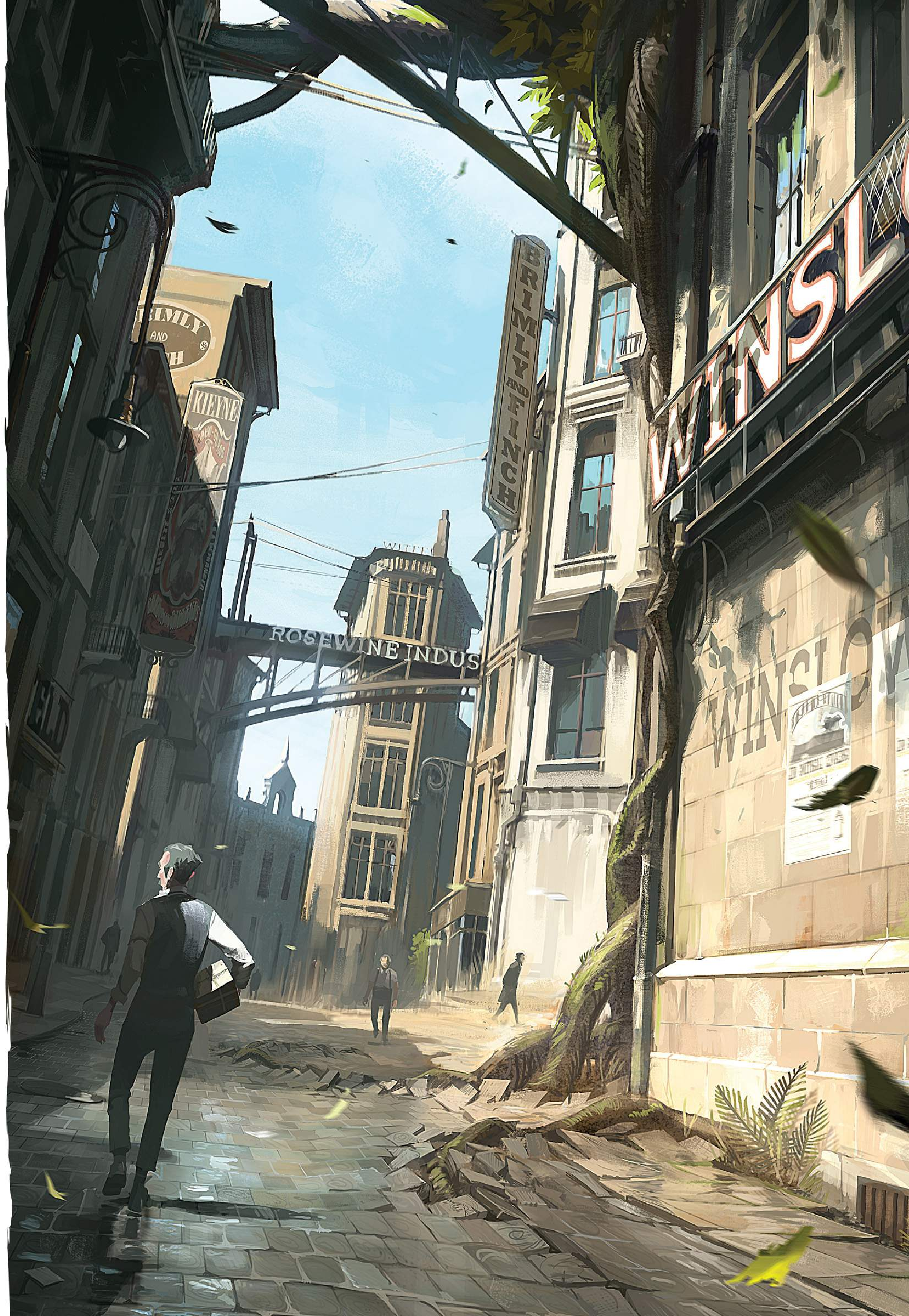


Studies of our new façades showing how the pigment is faded by sand and rain.
Opposite: Aimé Jalon. *Above:* Piotr Jablonski.
Lef: Jean-Luc Monnet.

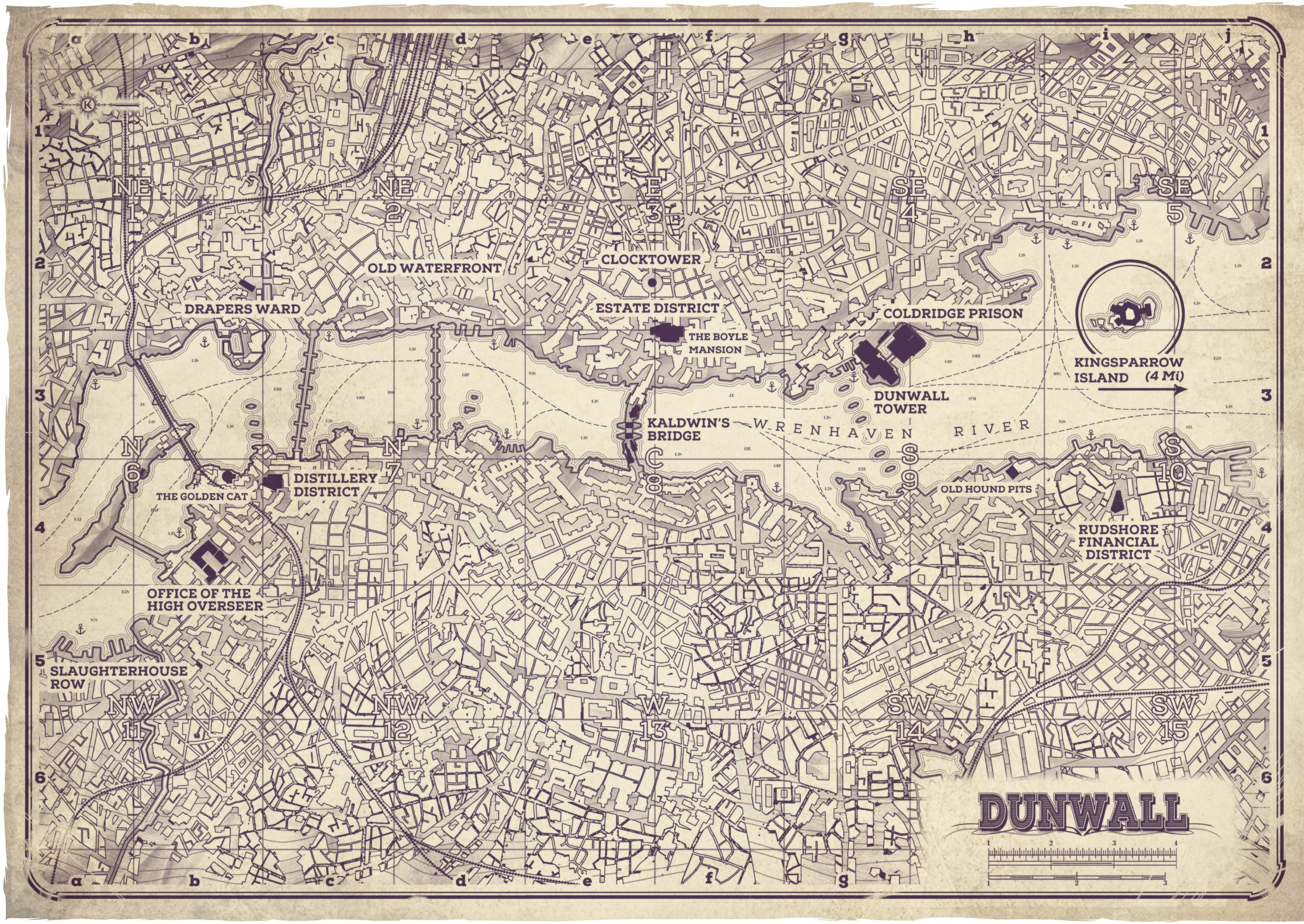

"GOOD FROM START TO FINISH"
CULLERO
CIGARS
HANDMADE IN SERKONOS
MILD & SWEET PREMIUM TOBACCO


AN INJURY
TO ONE OF US
IS AN INJURY
TO US ALL!
BRIMLY AND F

Top: Piotr Jablonski. *Bottom and opposite:* Aimé Jalon.


BRIMLY AND FINCH
KIEYNE
ROSEWINE INDUS
WINSL
WINSLOW

With *Dishonored 2* taking place fifteen years after the first game, this was the perfect opportunity for us to do a visual update of Dunwall's map.
Right: Aimé Jalon.


DUNWALL
OLD WATERFRONT
CLOCKTOWER
ESTATE DISTRICT
THE BOYLE MANSION
DRAPERS WARD
COLDRIDGE PRISON
KINGSPARROW ISLAND (4 Mi)
DUNWALL TOWER
KALDWIN'S BRIDGE
WRENHAVEN RIVER
DISTILLERY DISTRICT
THE GOLDEN CAT
OLD HOUND PITS
RUDSHORE FINANCIAL DISTRICT
OFFICE OF THE HIGH OVERSEER
SLAUGHTERHOUSE ROW
NE 1
NE 2
E 3
SE 4
SE 5
N 6
N 7
C 8
S 9
S 10
NW 11
NW 12
W 13
SW 14
SW 15
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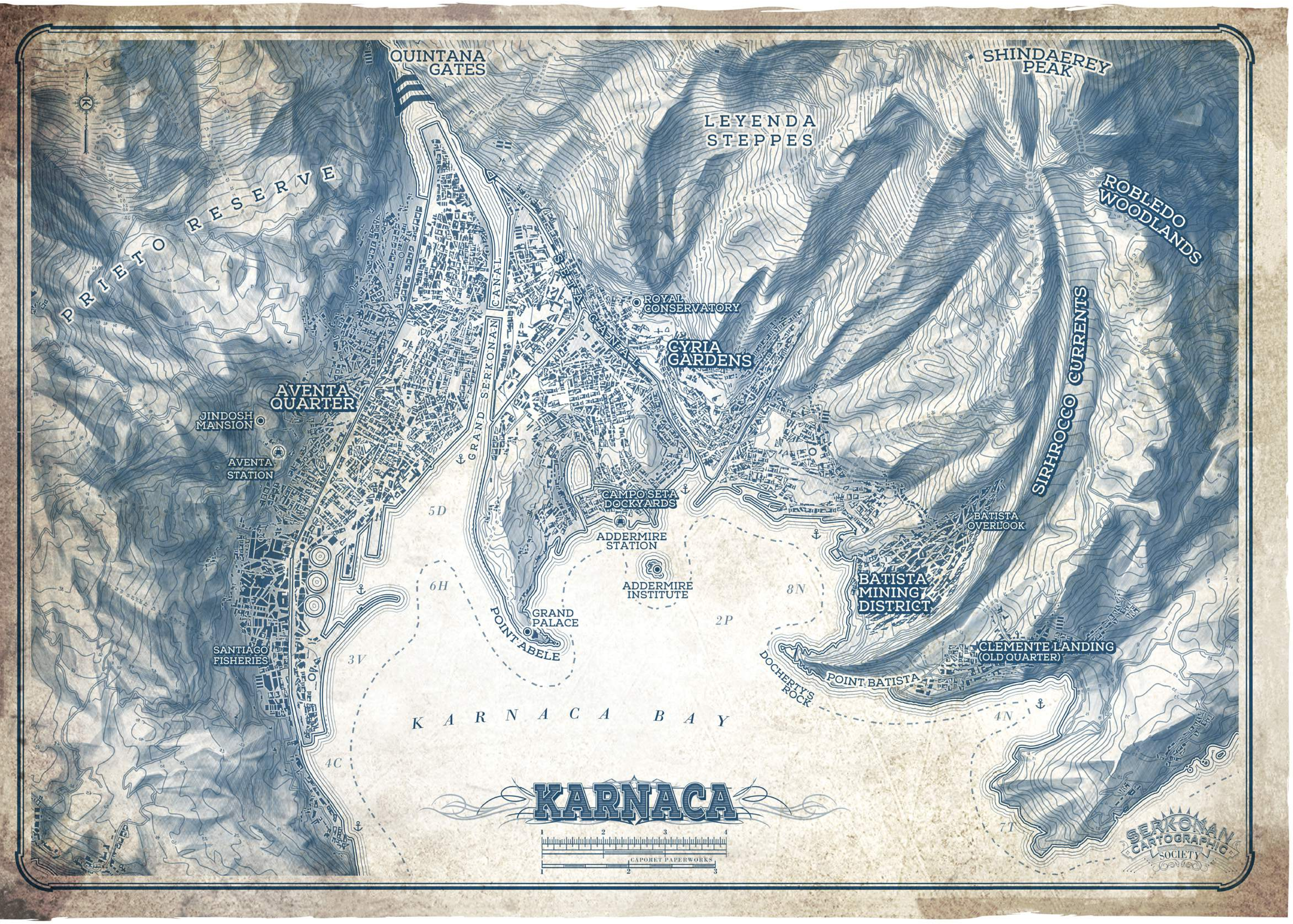
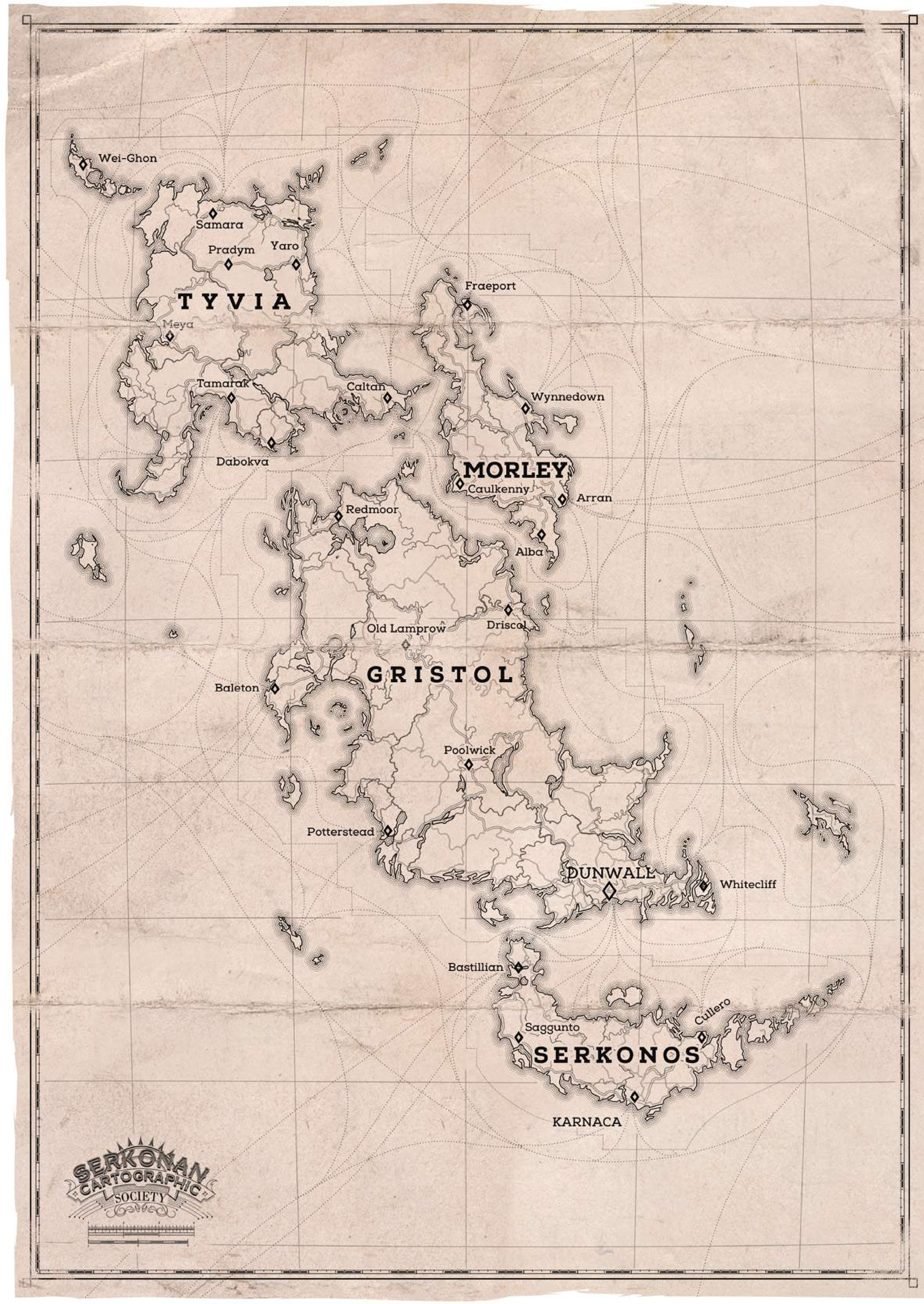
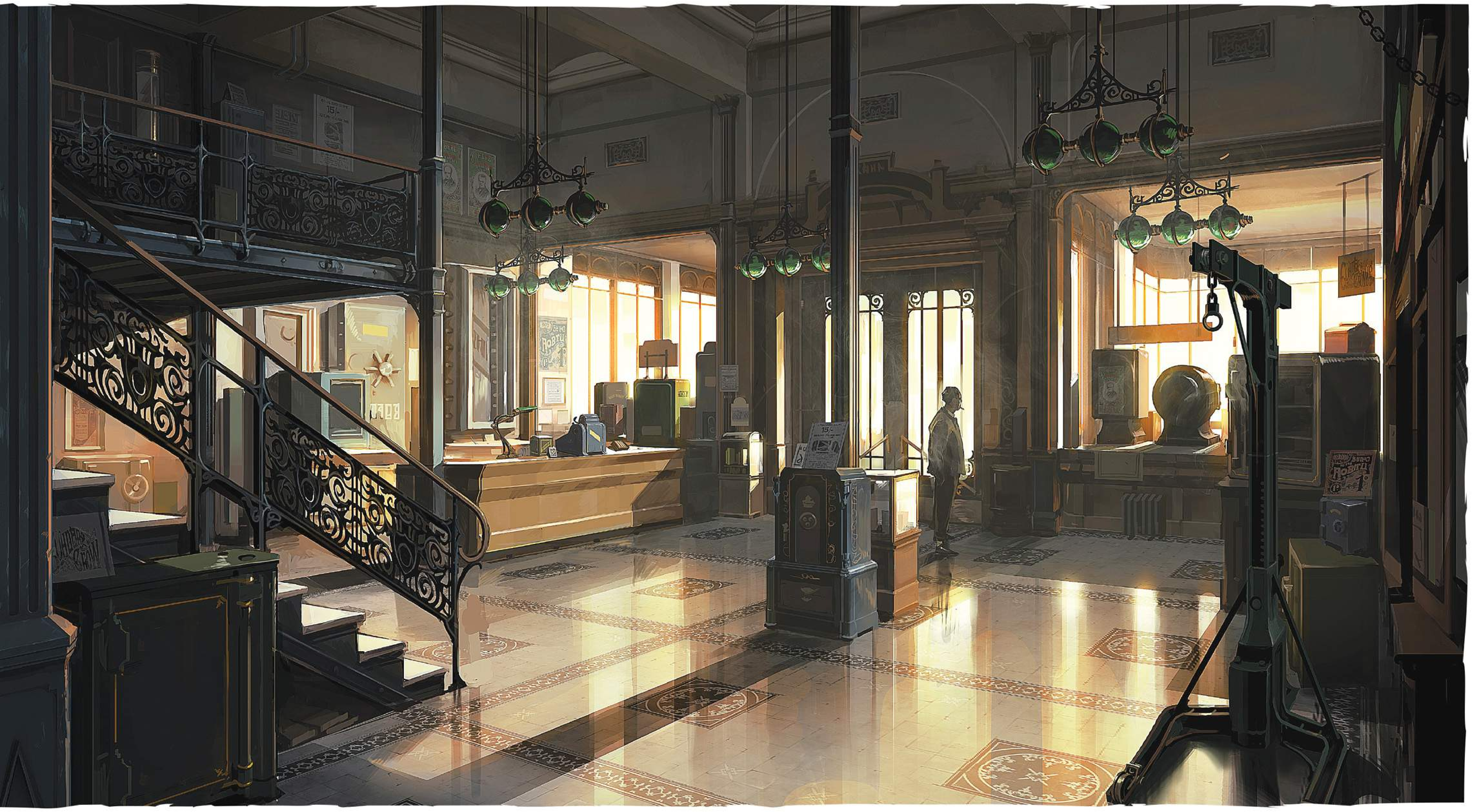
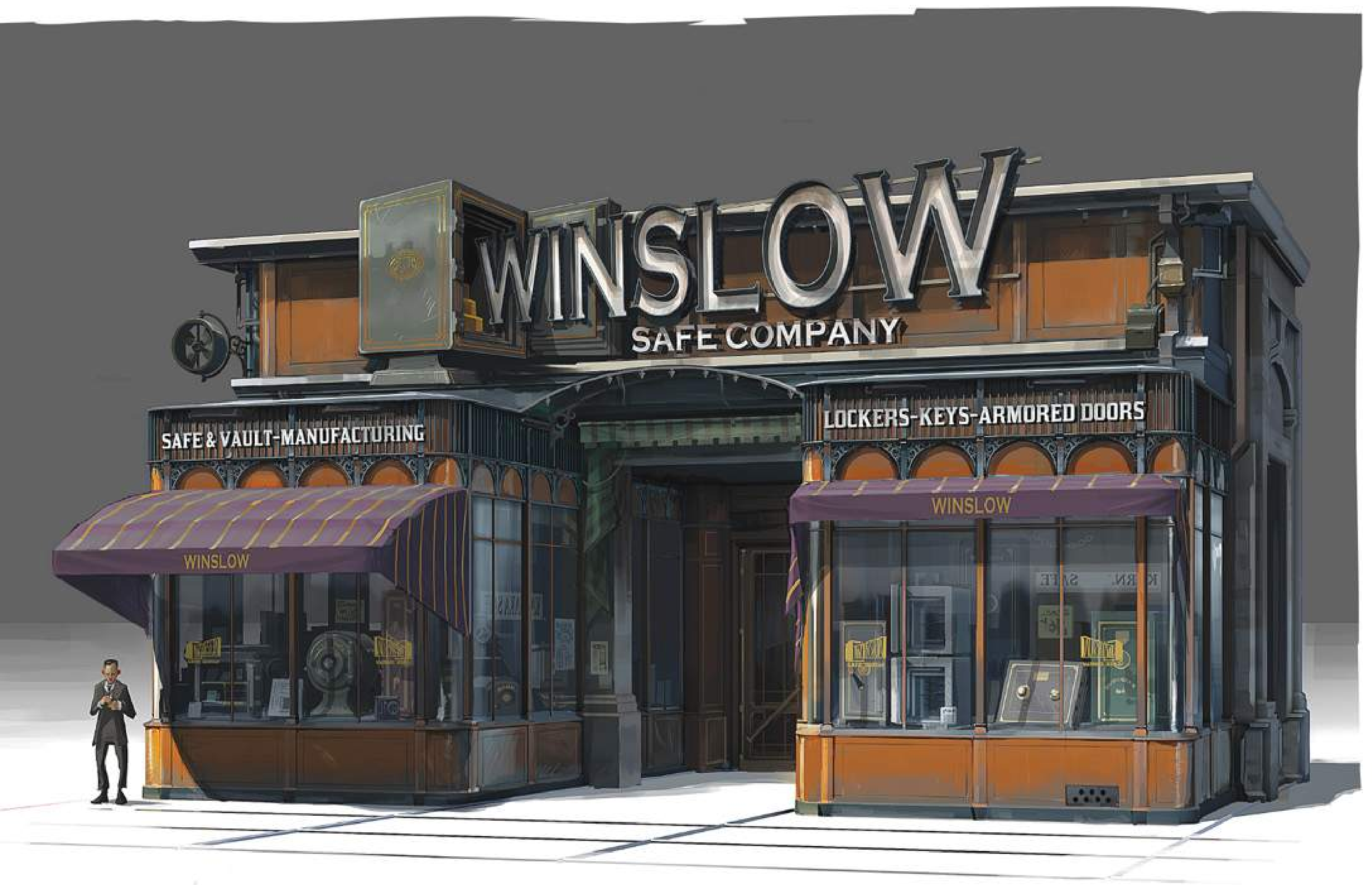

QUINTANA GATES
SHINDAEREY PEAK
LEYENDA STEPPES
PRIETO RESERVE
ROBLEDO WOODLANDS
GRAND SERKONAN CANAL
ROYAL CONSERVATORY
CYRIA GARDENS
AVENTA QUARTER
JINDOSH MANSION
AVENTA STATION
SIRHROCCO CURRENTS
CAMPO SETA DOCKYARDS
ADDERMIRE STATION
ADDERMIRE INSTITUTE
BATISTA OVERLOOK
BATISTA MINING DISTRICT
GRAND PALACE
POINT ABELE
SANTIAGO FISHERIES
CLEMENTE LANDING (OLD QUARTER)
DOCHERTY'S ROCK
POINT BATISTA
KARNACA BAY
5D
6H
8N
2P
3V
4N
4C
7T
KARNACA
SERKONAN CARTOGRAPHIC SOCIETY
CAPORET PAPERWORKS

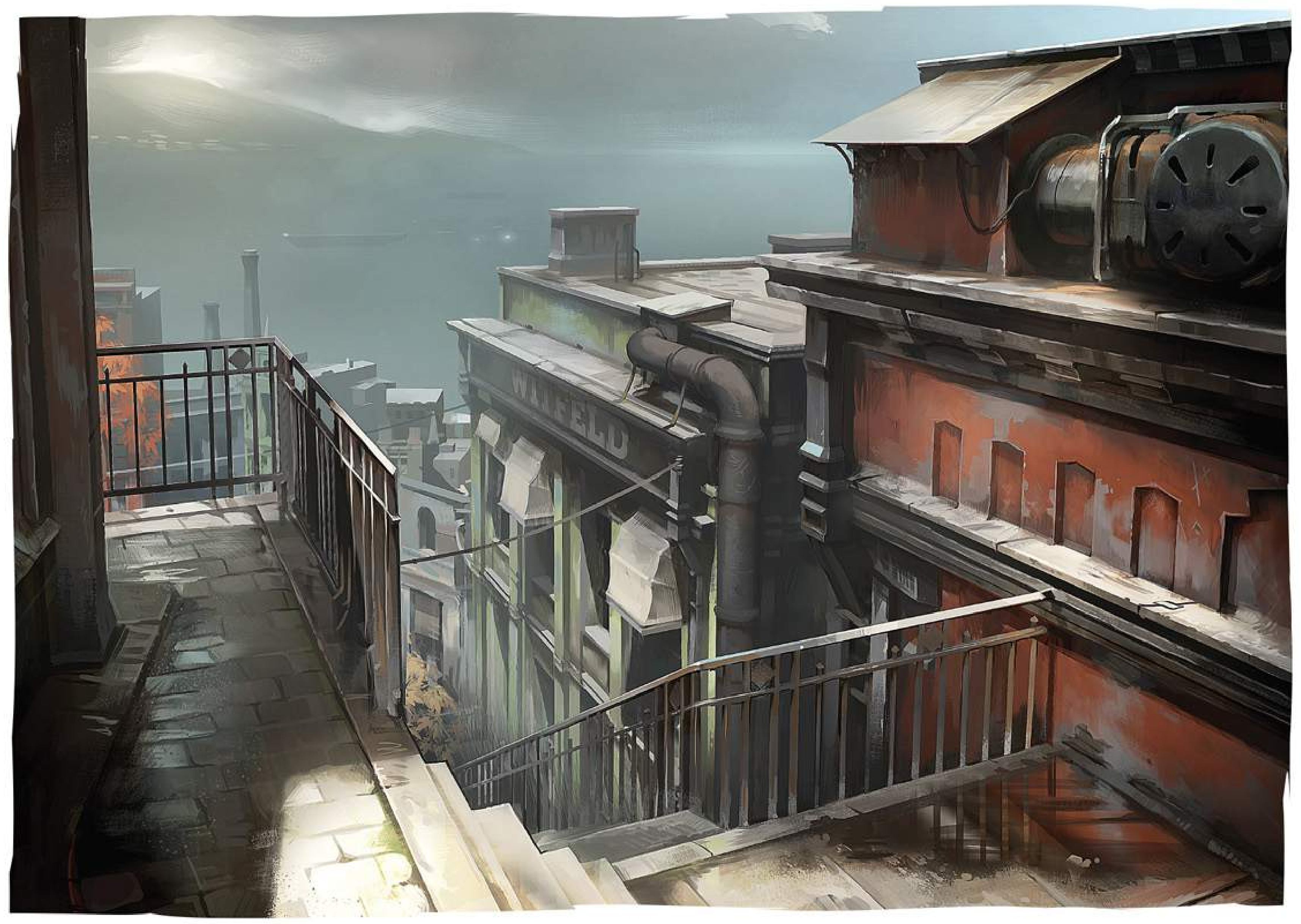

Wei-Ghon
Samara
Pradym
Yaro
TYVIA
Meya
Tamarak
Caltan
Dabokva
Fraeport
Wynnedown
MORLEY
Caulkenny
Arran
Redmoor
Alba
Driscol
Old Lamprow
GRISTOL
Baleton
Poolwick
Potterstead
DUNWALL
Whitecliff
Bastillian
Saggunto
Cullero
SERKONOS
KARNACA
SERKONAN CARTOGRAPHIC SOCIETY

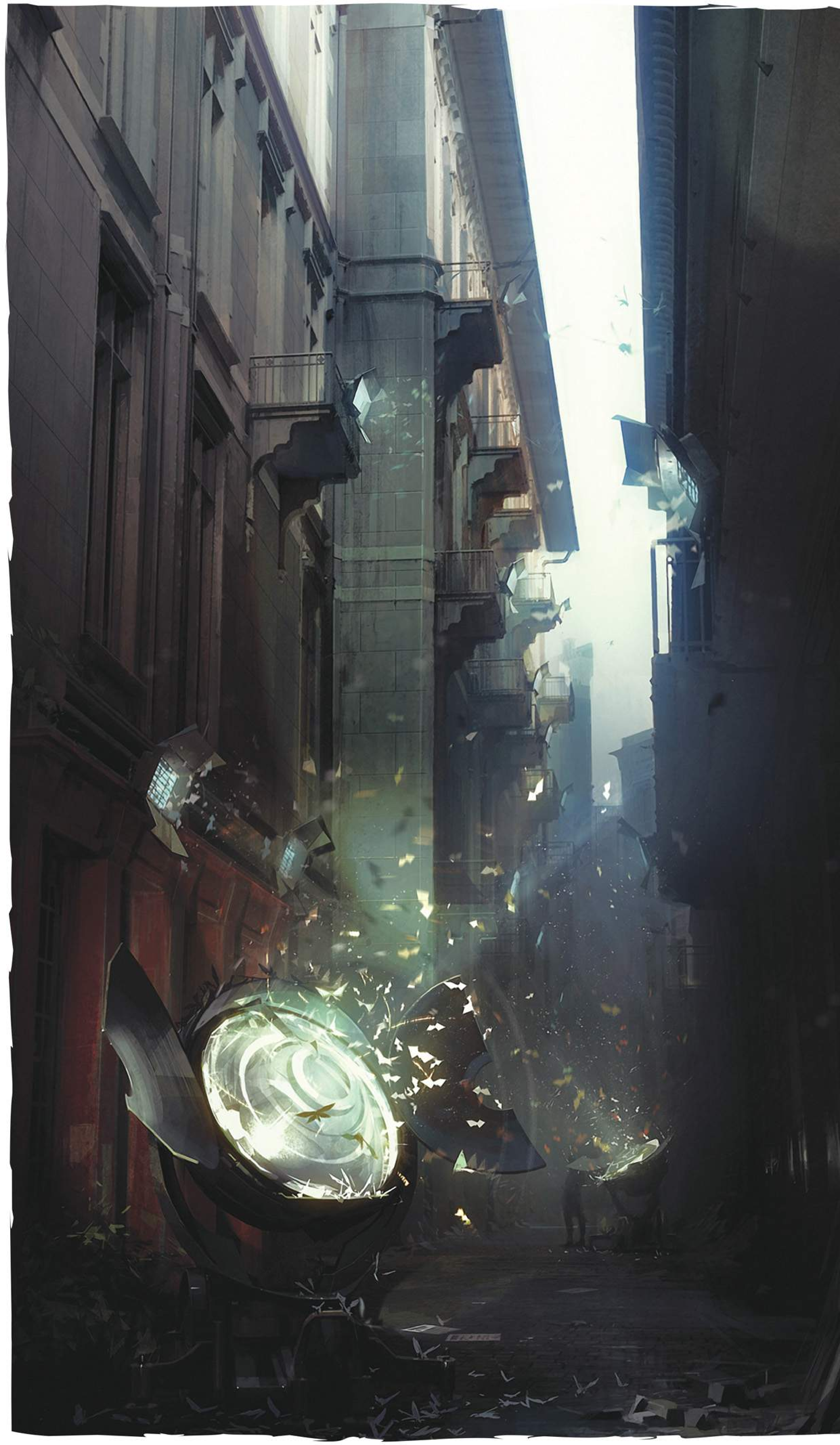
Thanks to the Serkonan Cartographic Society, some of our maps are topographic.
This spread: Aimé Jalon.

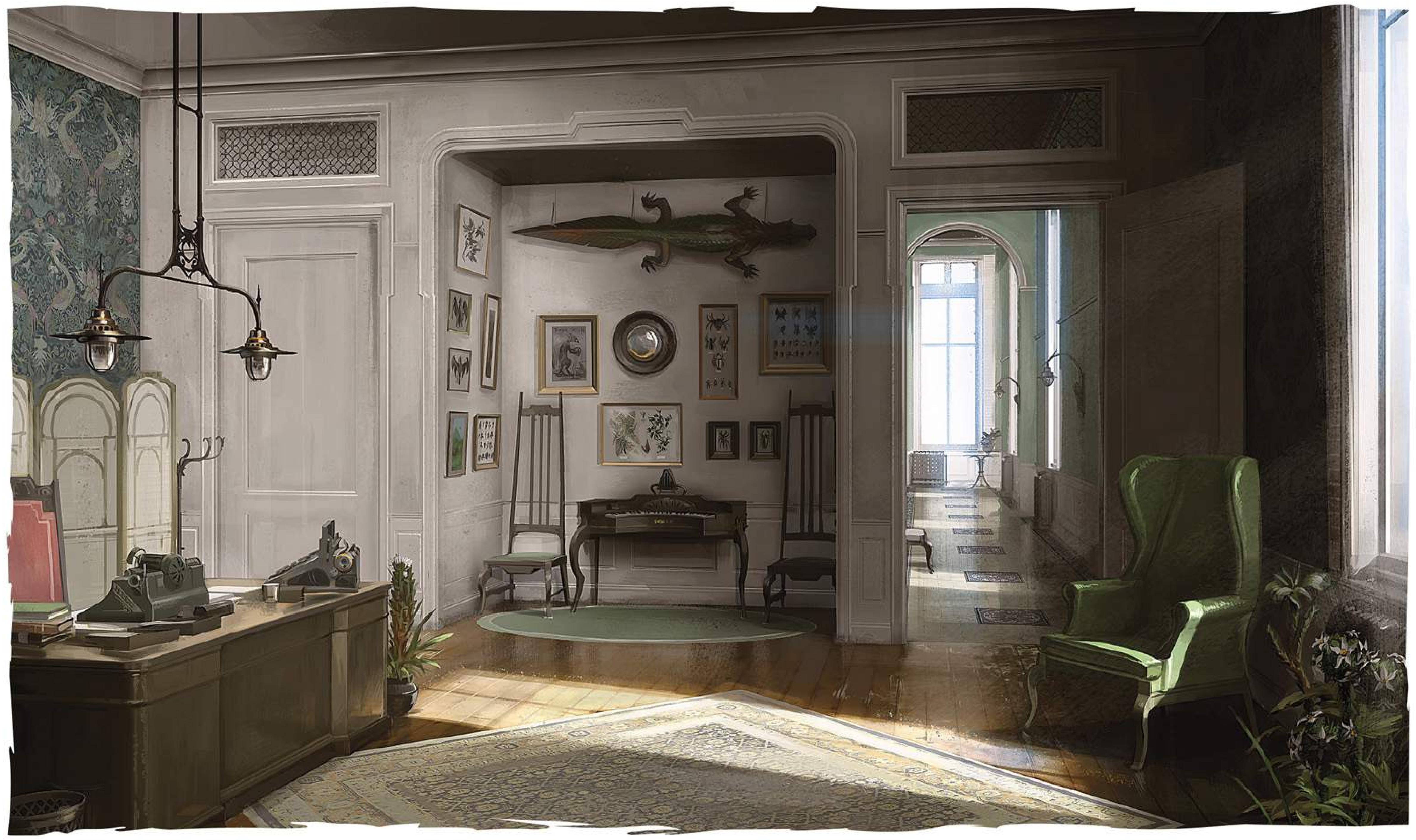


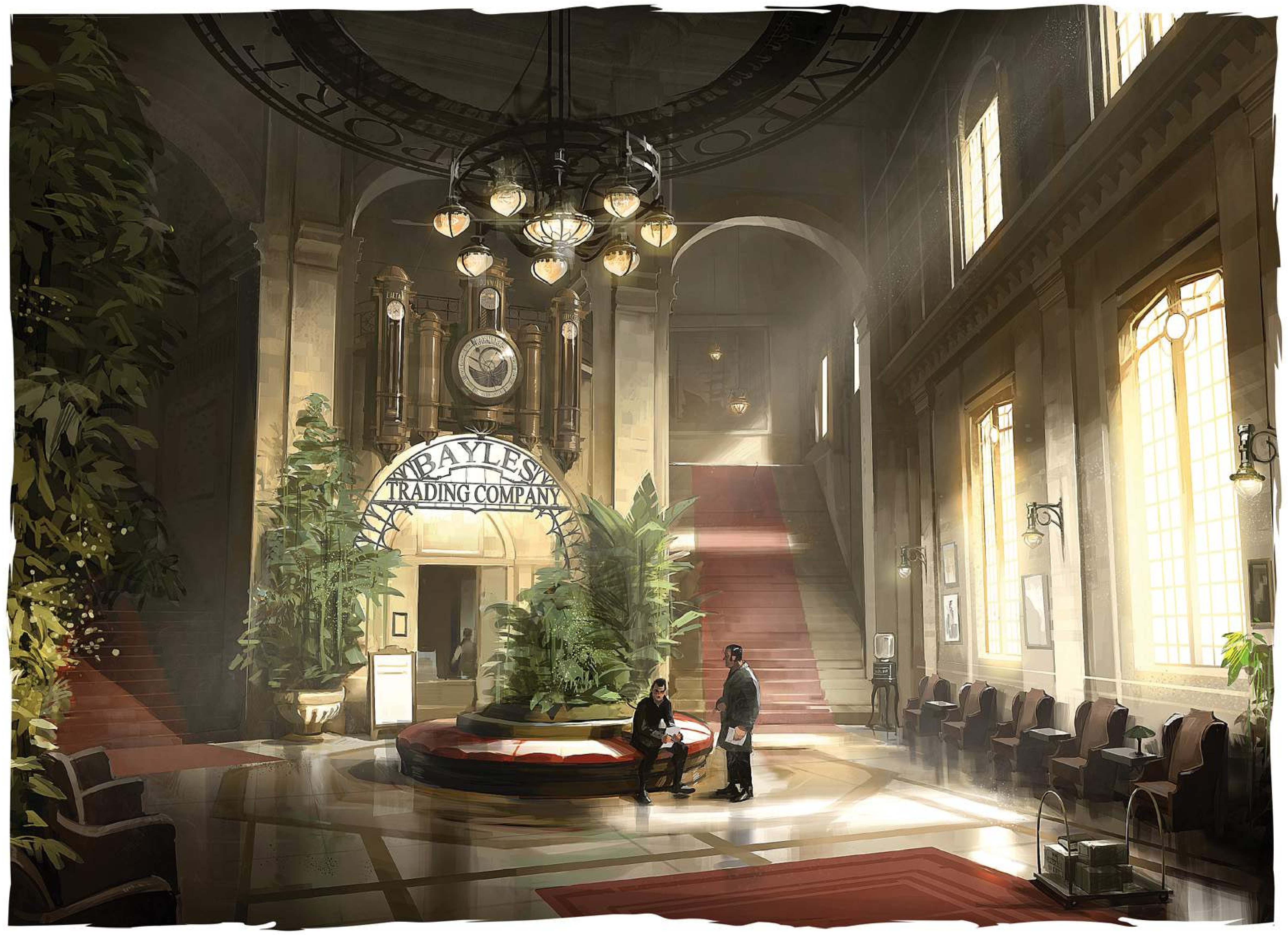

WINSLOW
SAFE COMPANY
SAFE & VAULT-MANUFACTURING
LOCKERS-KEYS-ARMORED DOORS
WINSLOW
WINSLOW

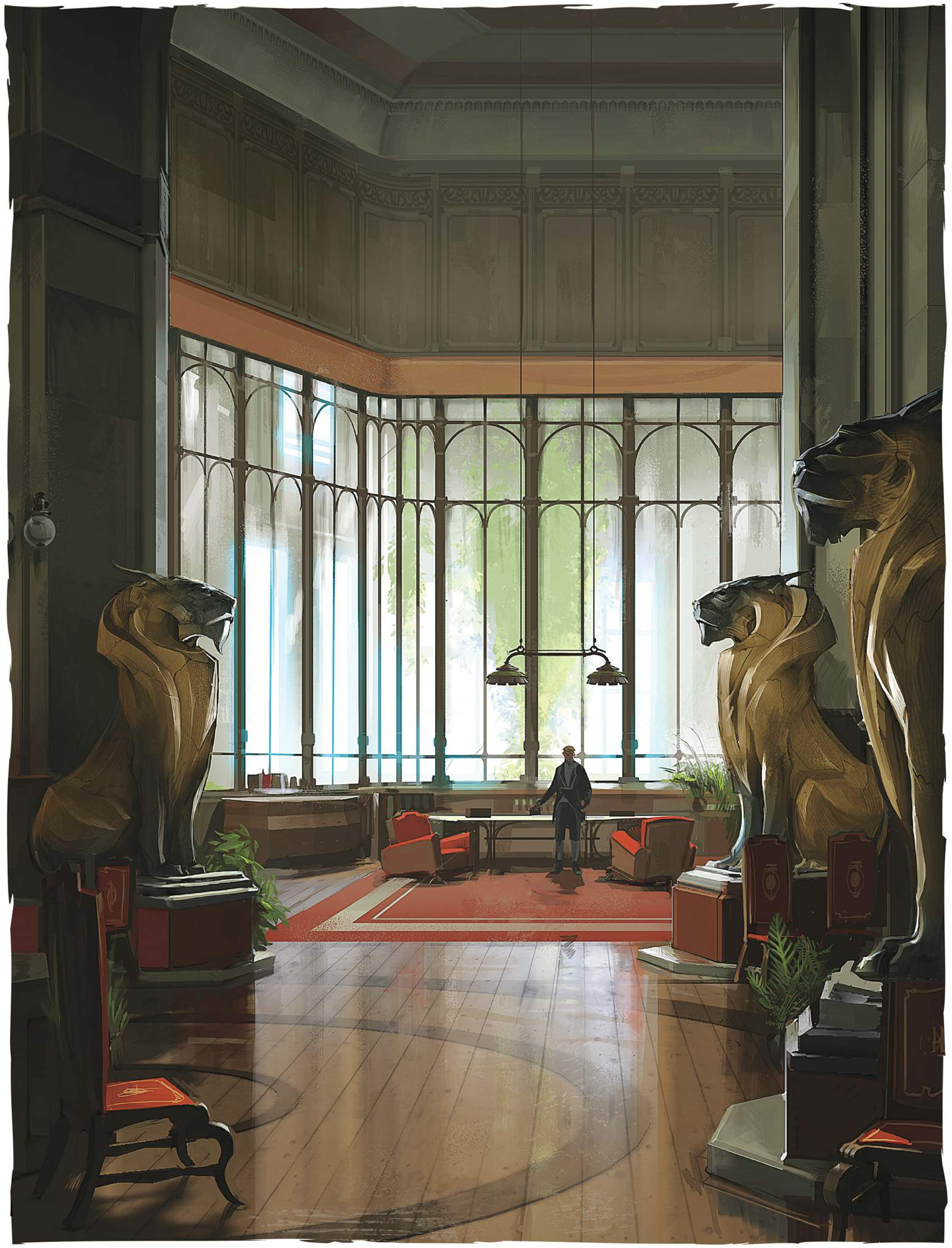
This page: Aimé Jalon. *Opposite, right*: Sergey Kolesov.



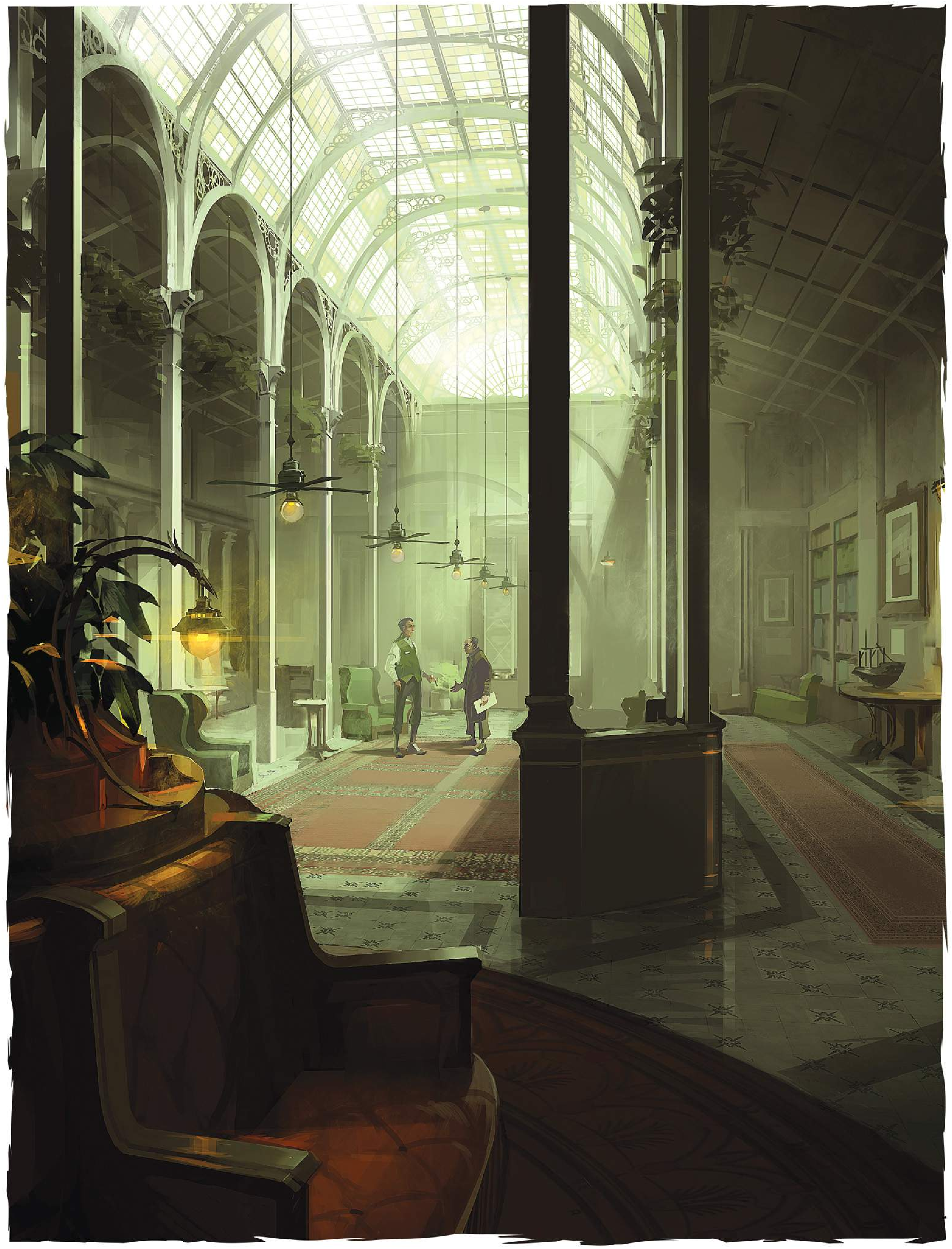




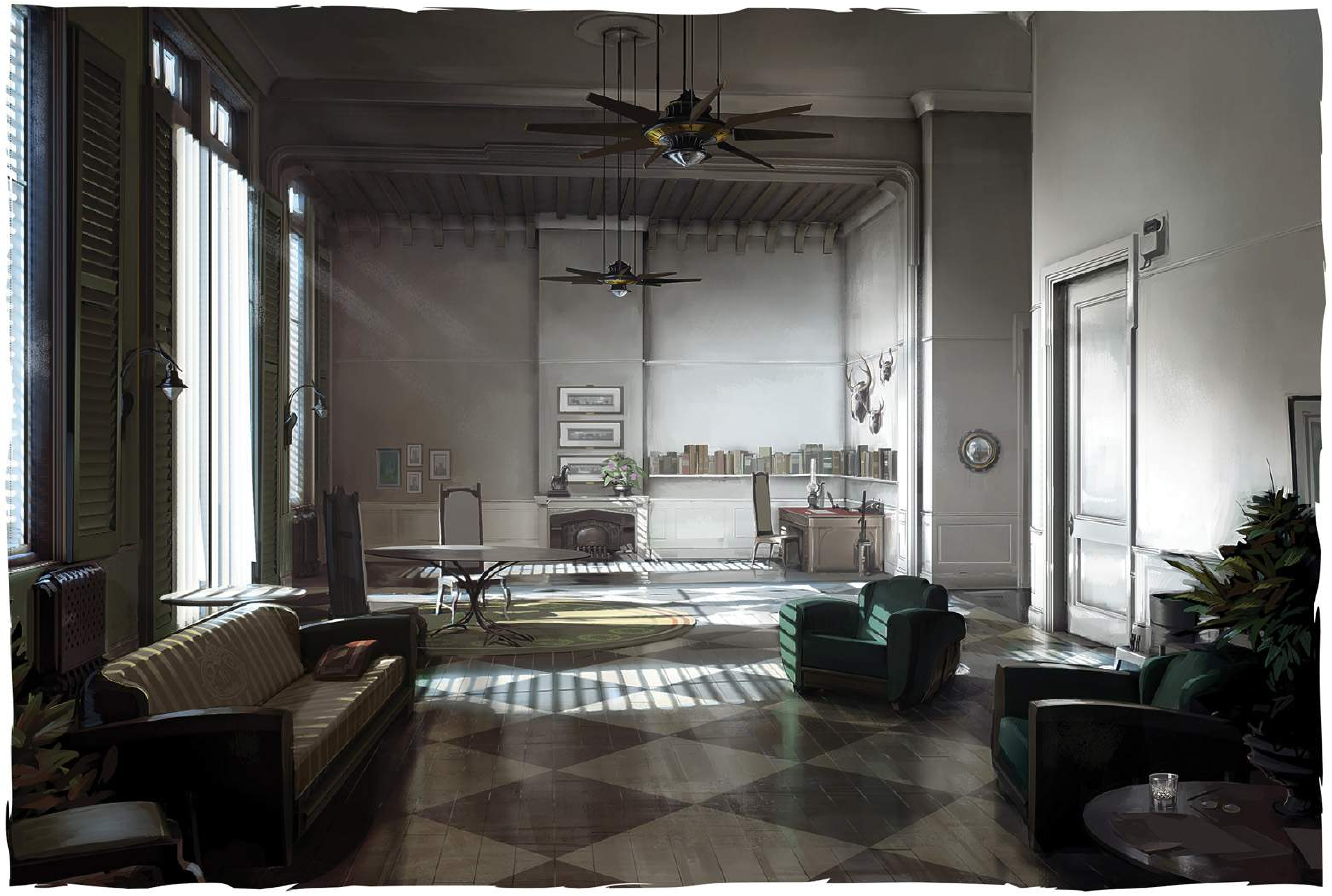

BAYLES
TRADING COMPANY

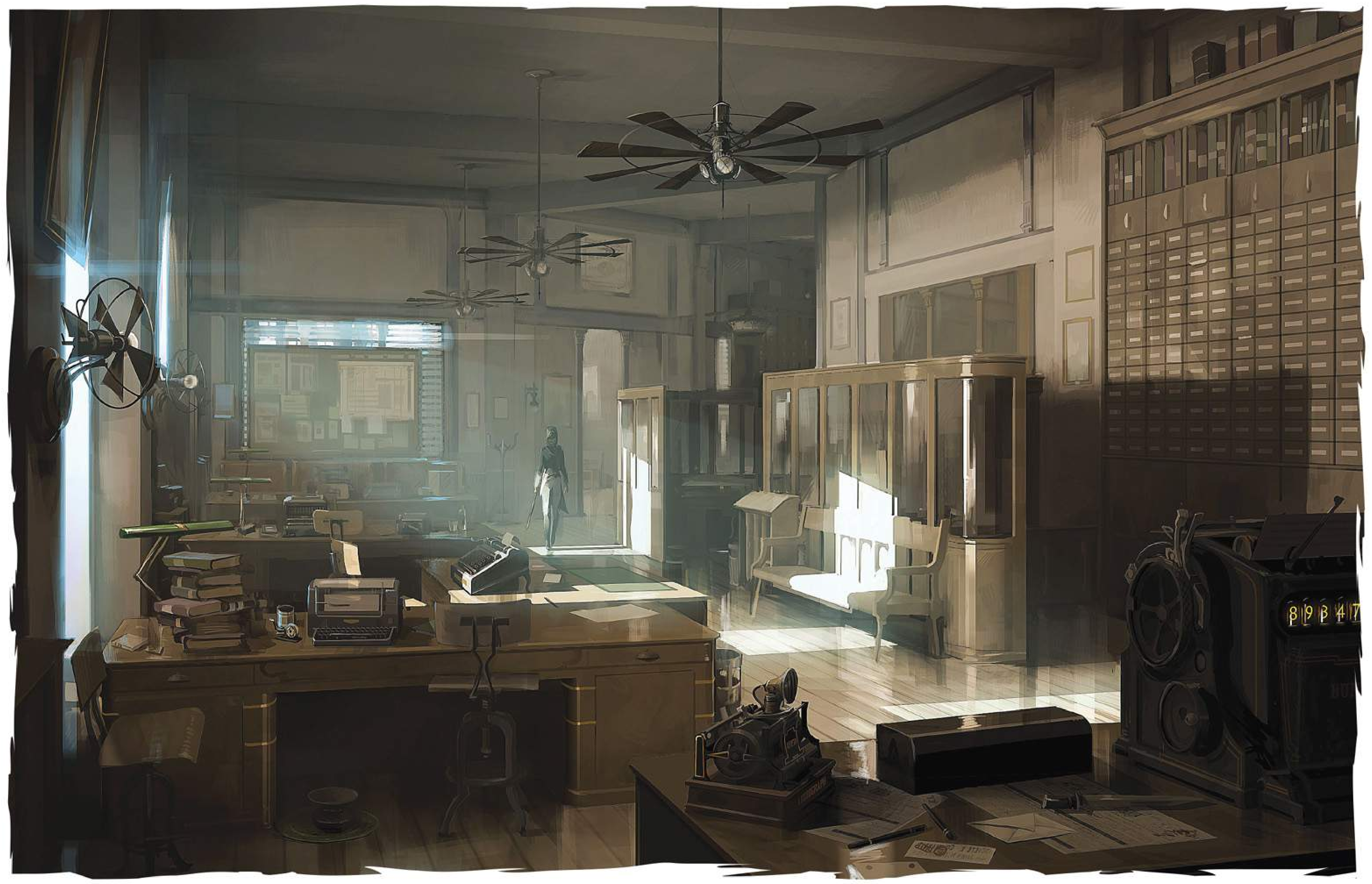


This spread: Aimé Jalon.



This spread: Aimé Jalon.





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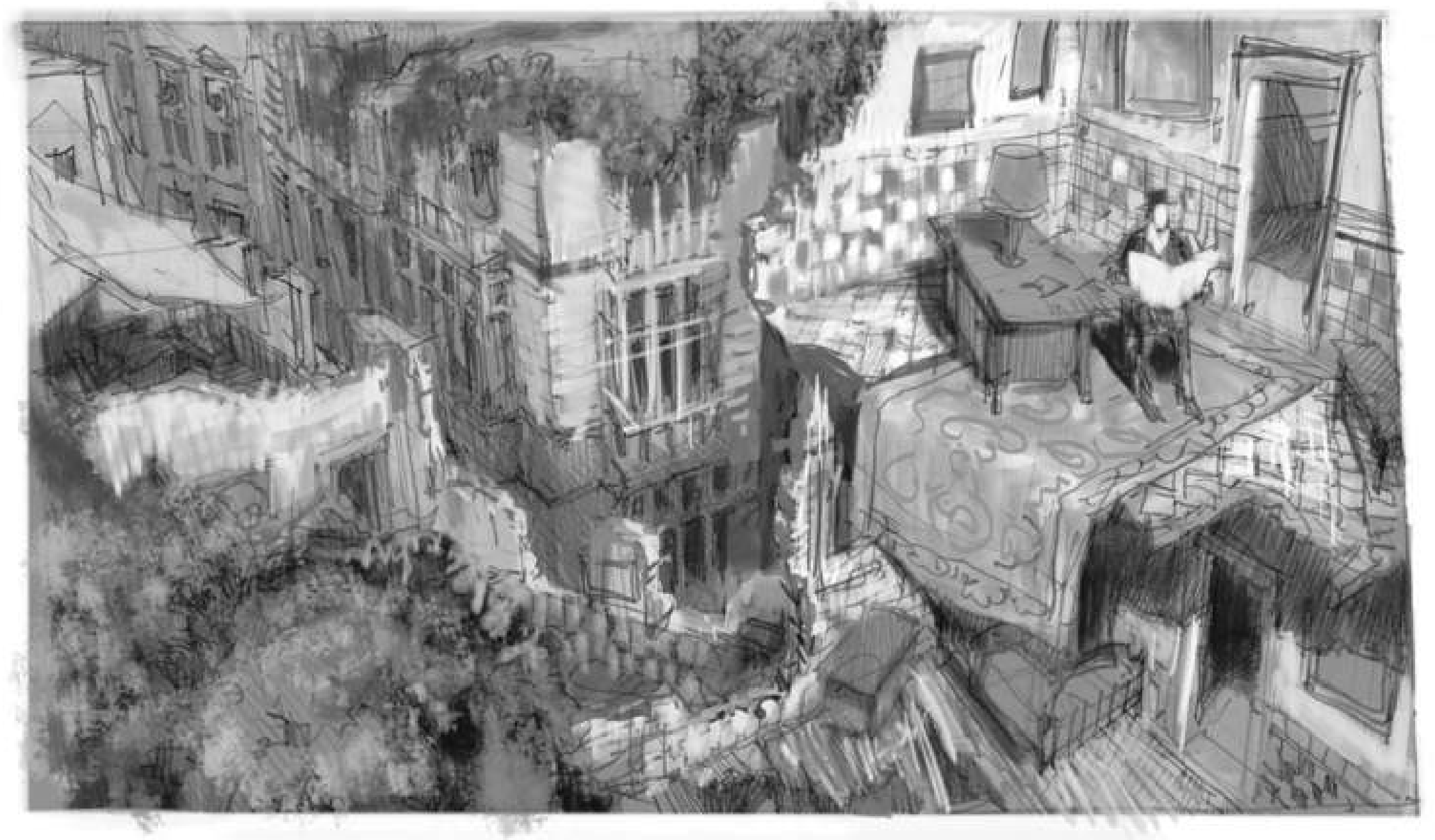

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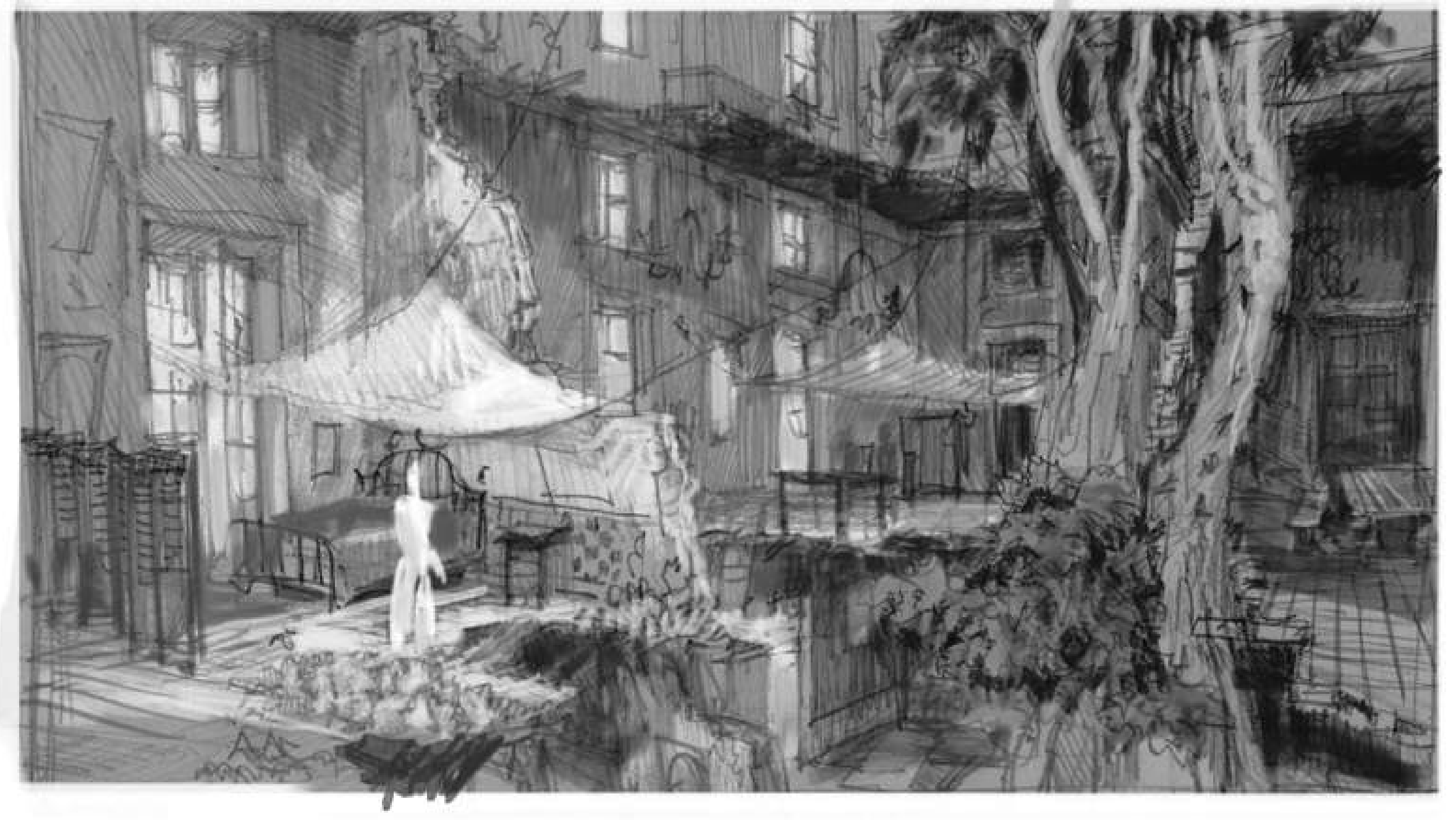

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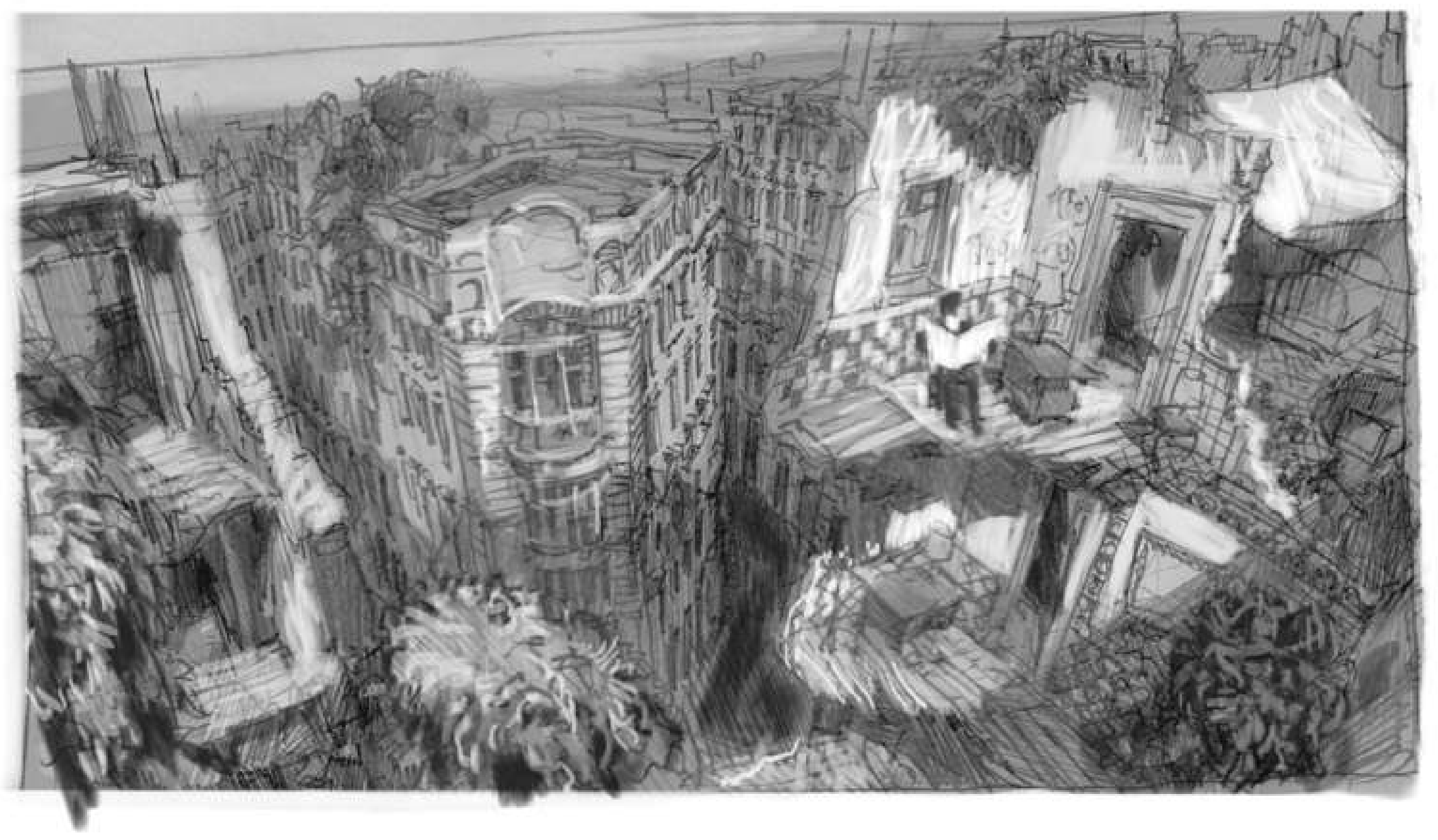

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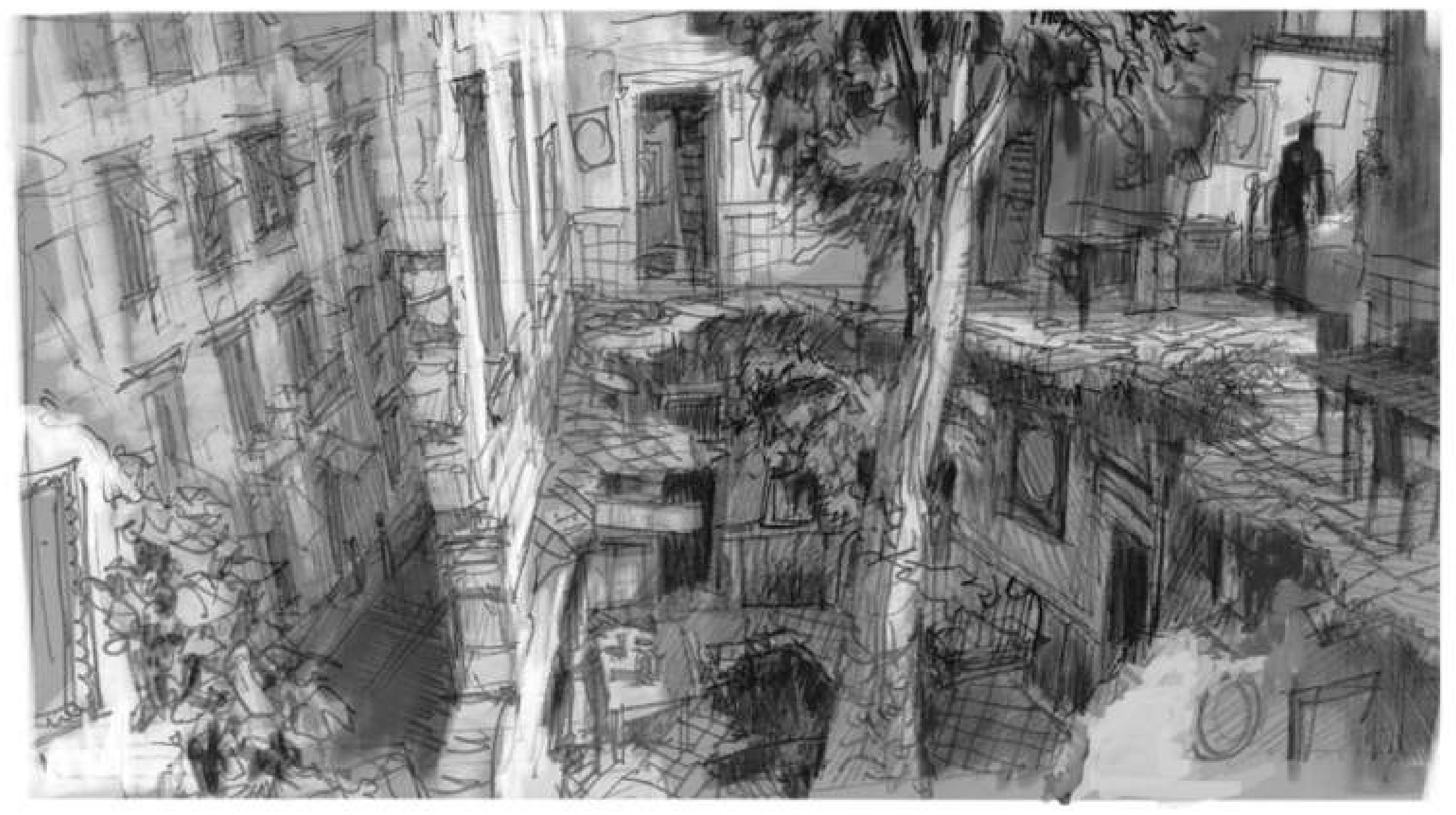

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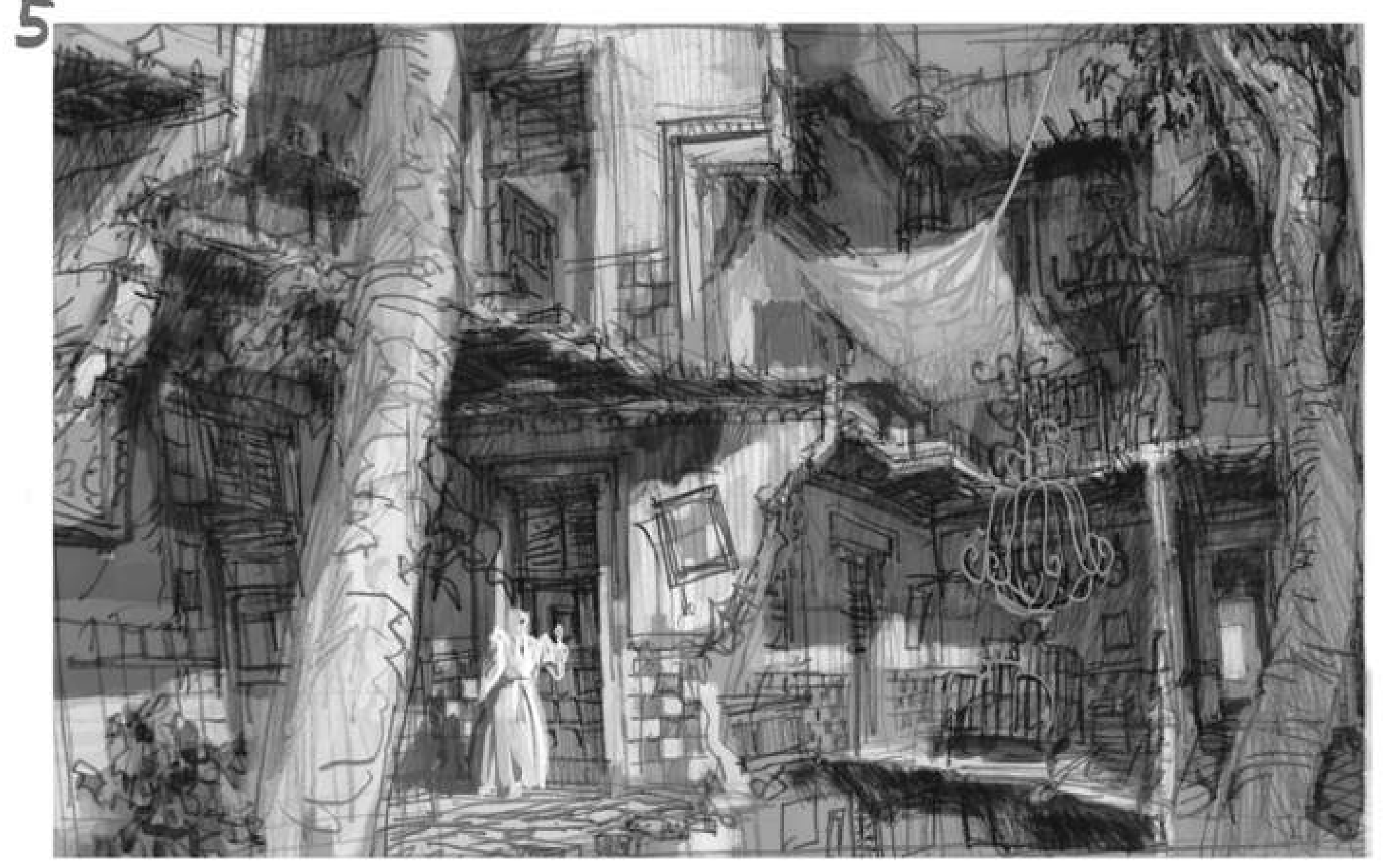

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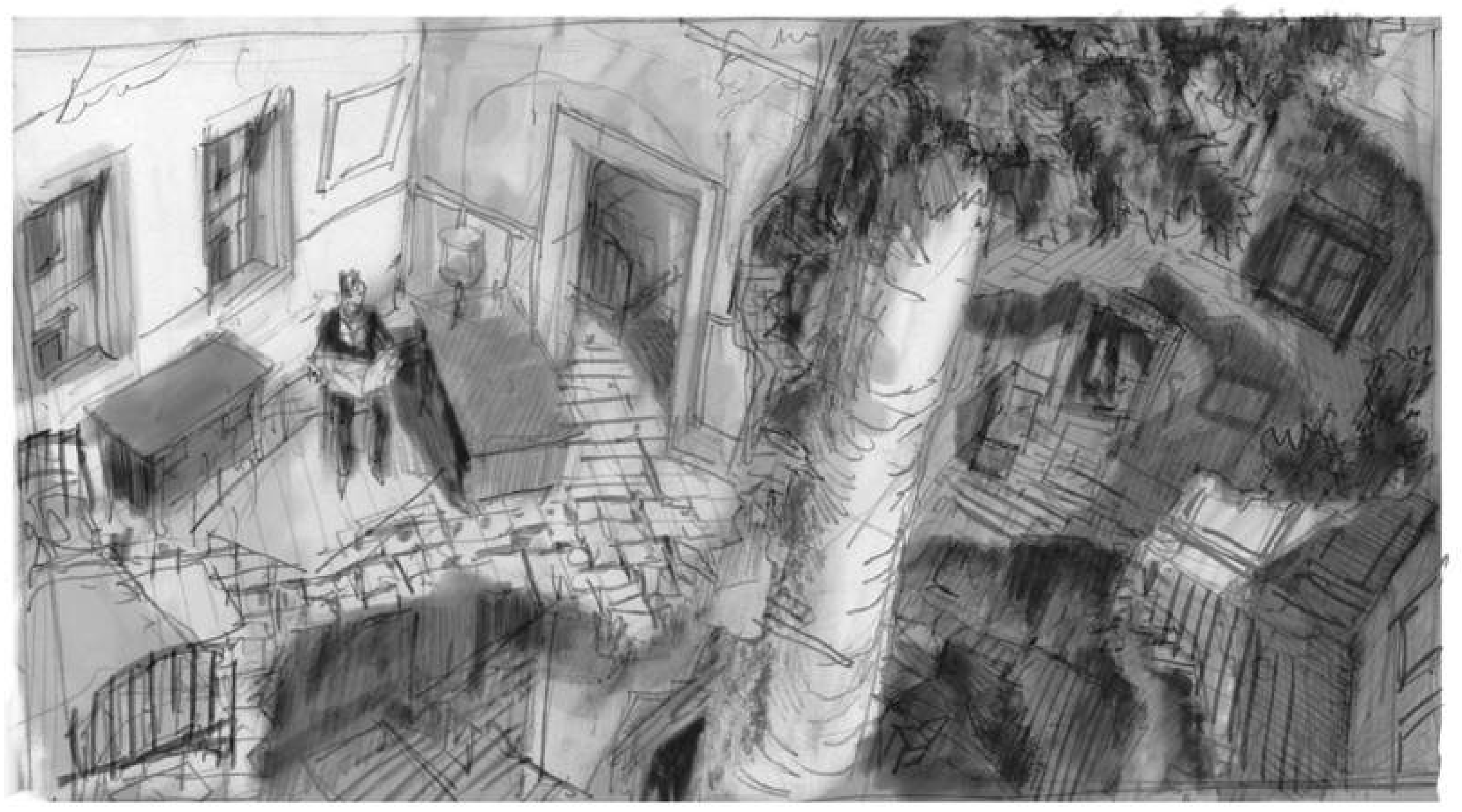

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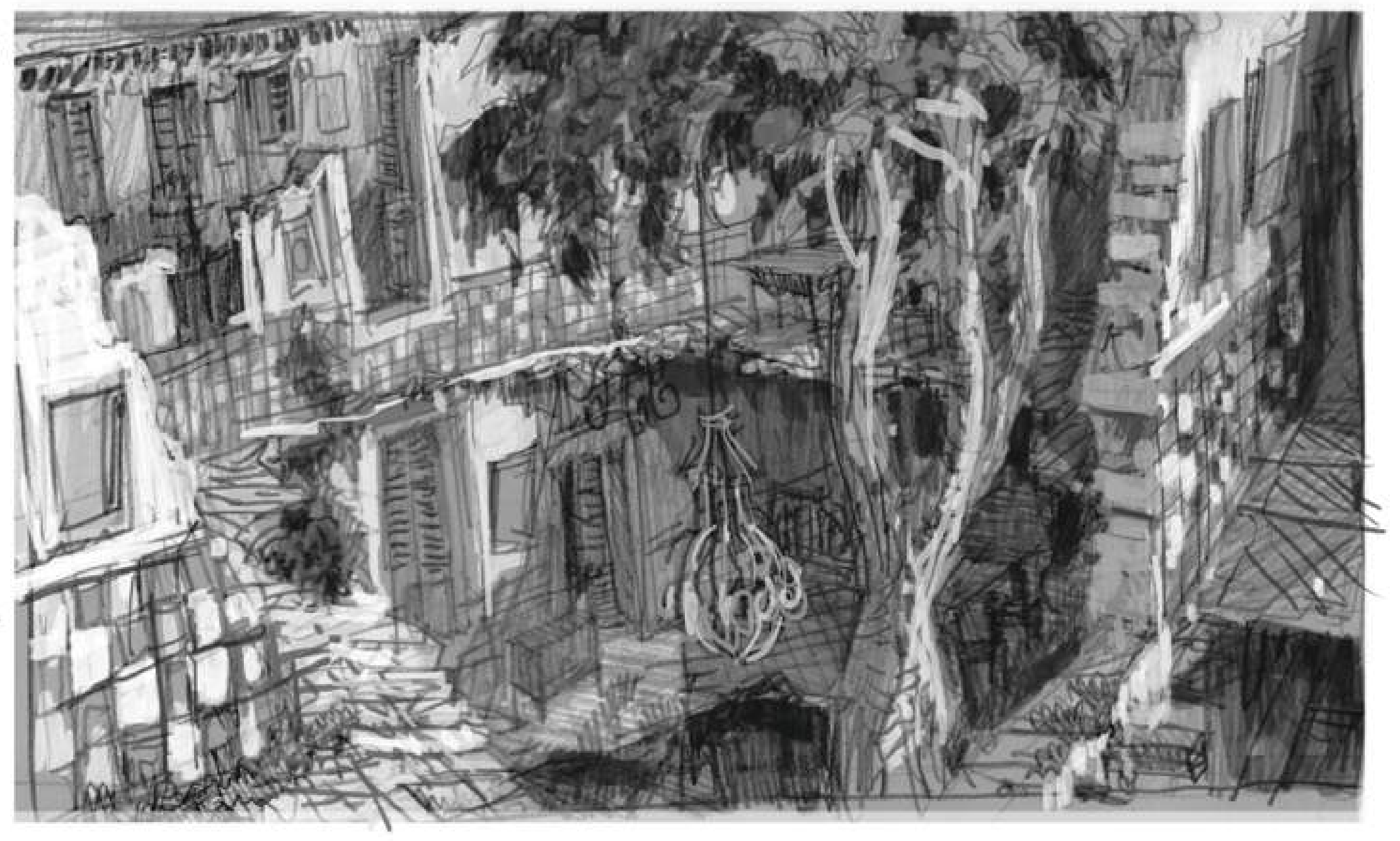

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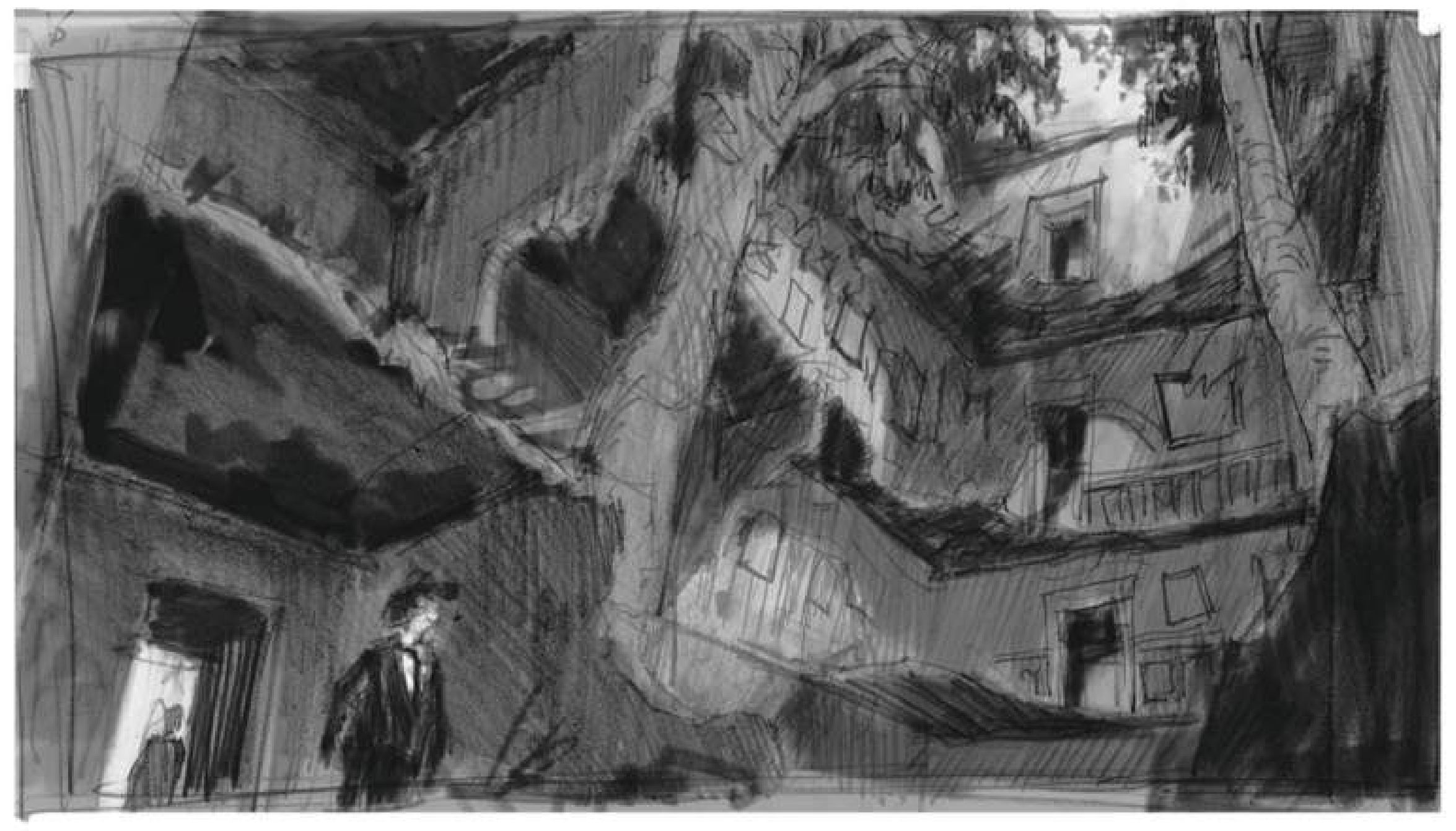
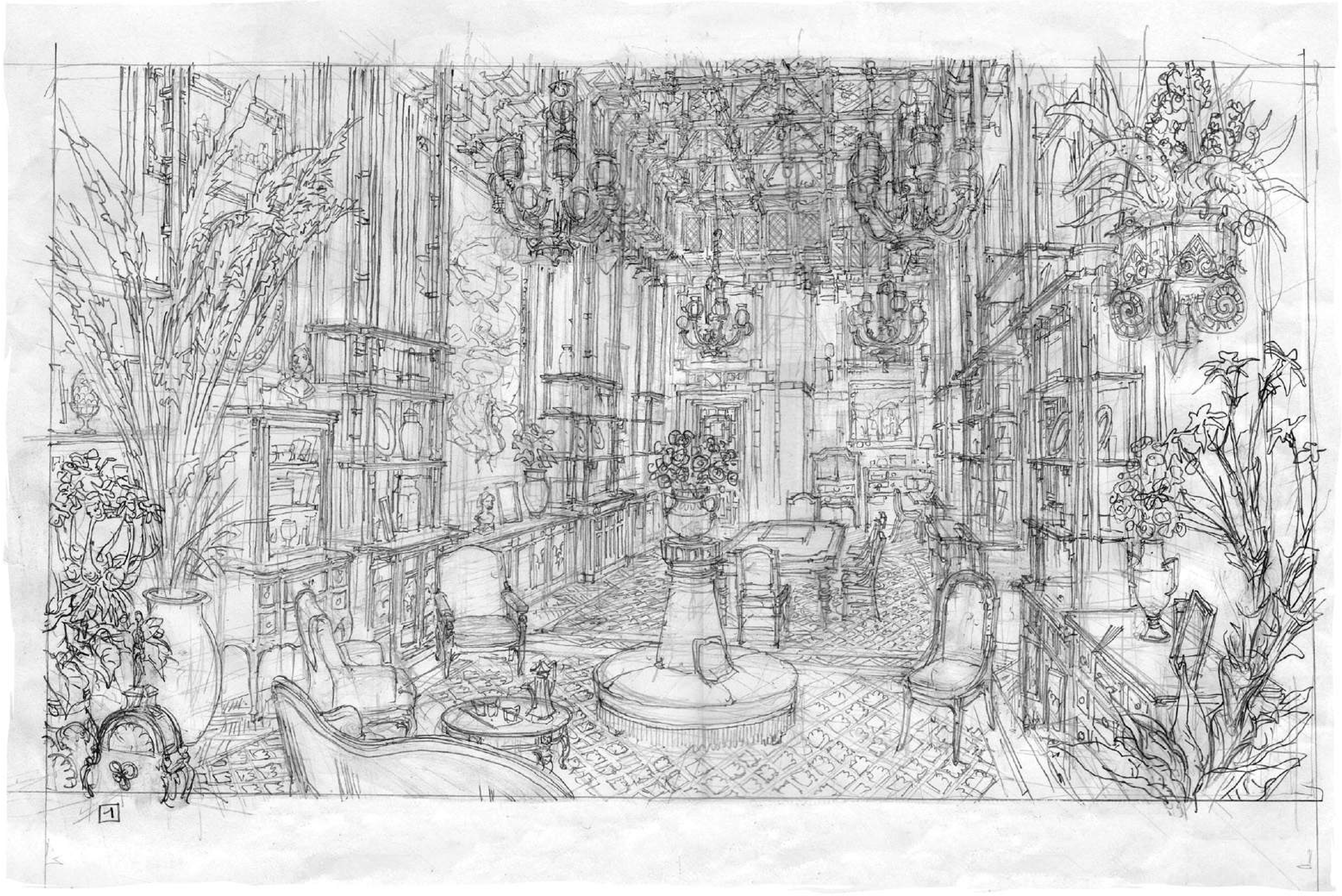
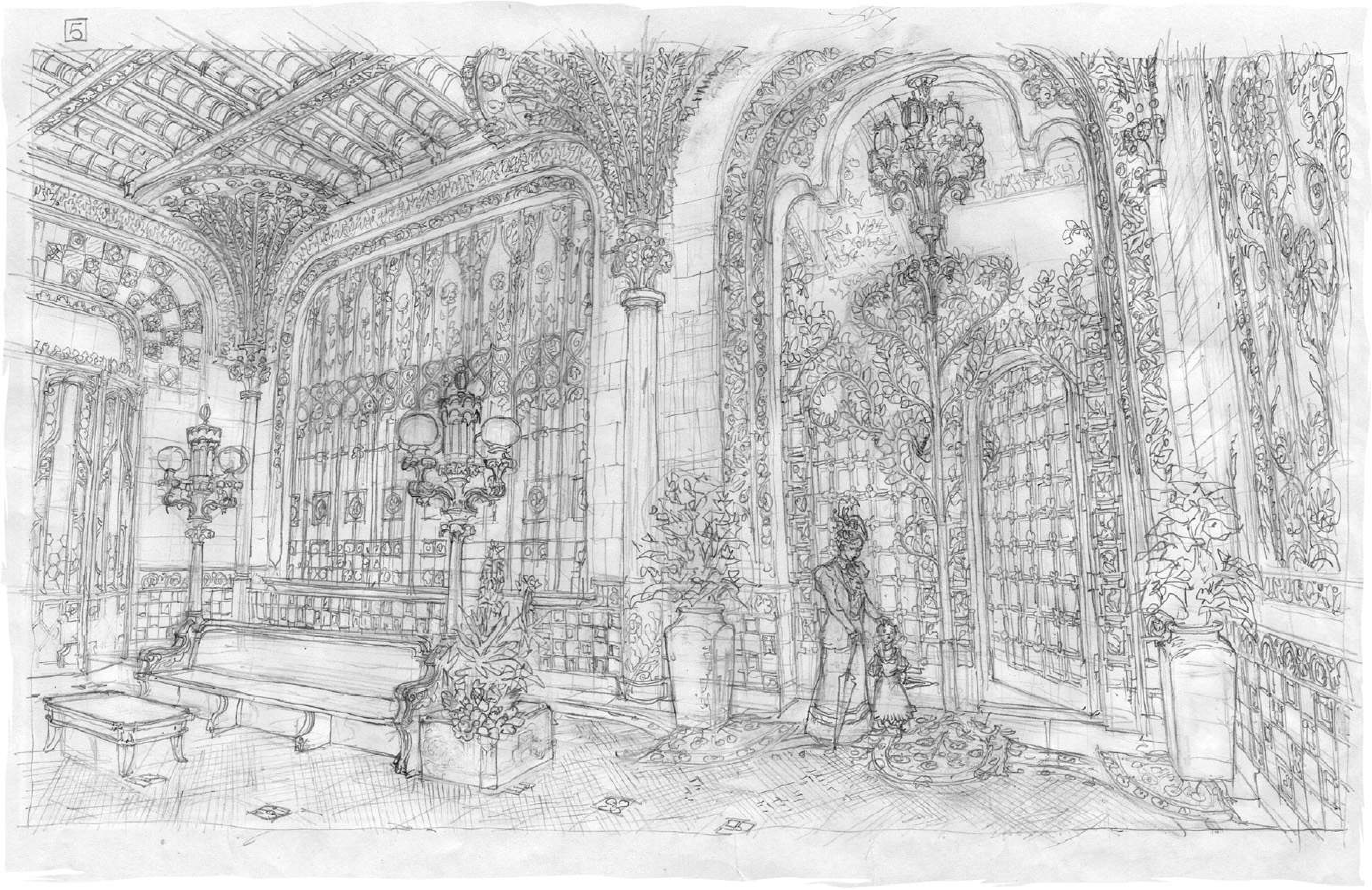


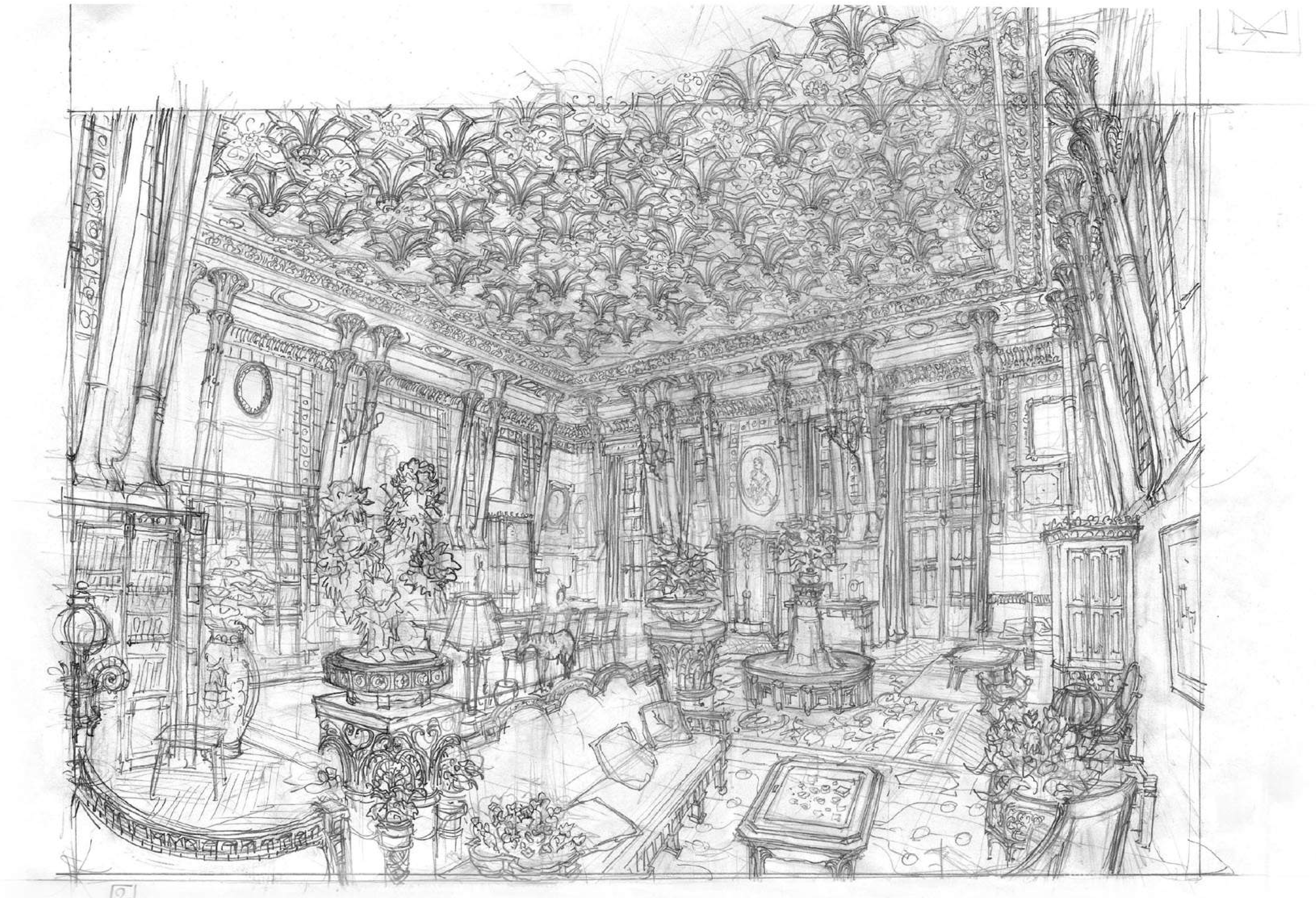
These pieces are the very first studies we did for the apartments in the game, based on buildings we saw in Havana, Cuba.
This spread: Laurent Gapaillard.





There's an interesting gap between the austerity of Dunwall and the sheer amount of rich, ornate detail you'll see in Karnaca.
Above: Laurent Gapaillard.

Opulent building entrance. *Above and following spread:* Laurent Gapaillard.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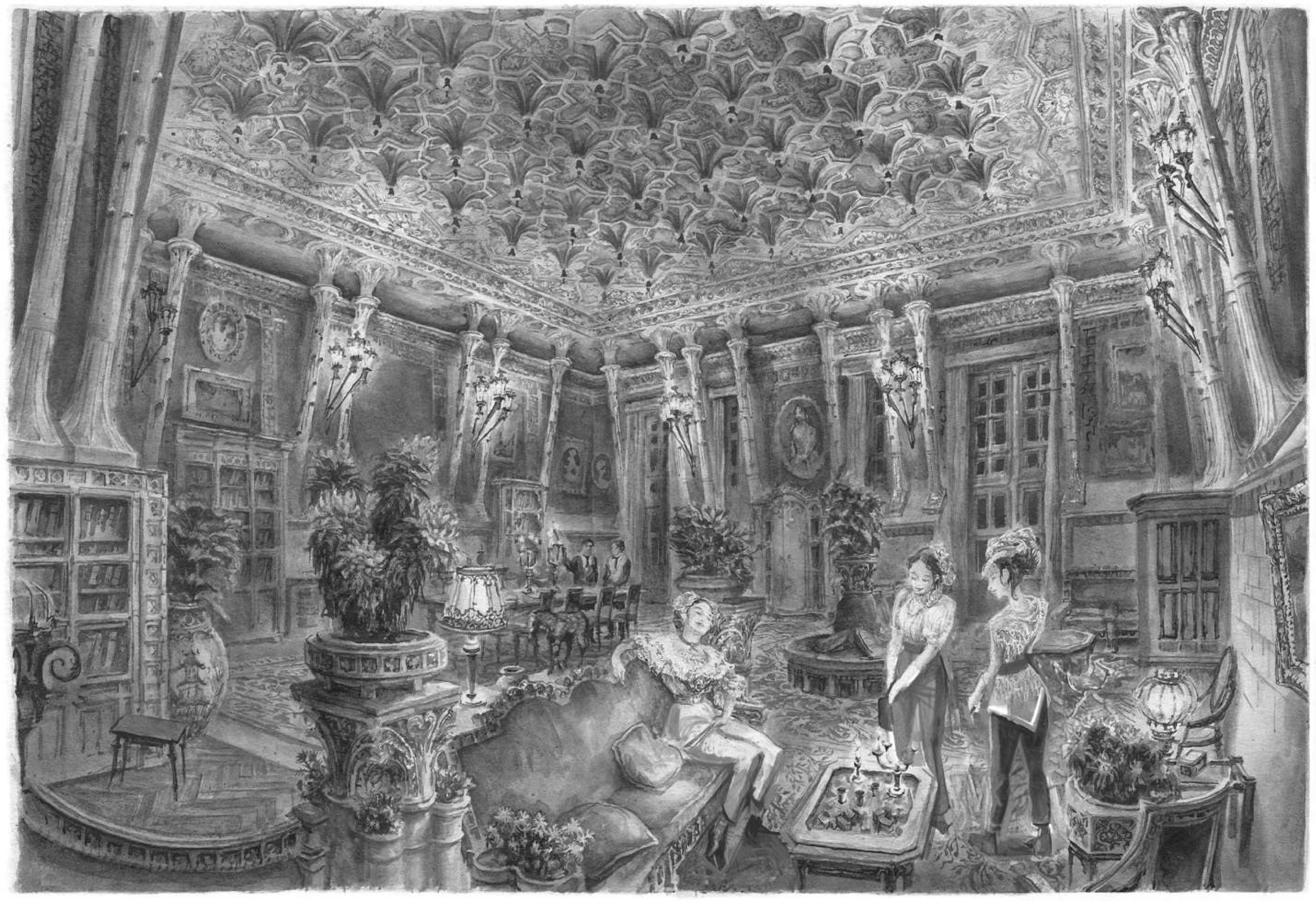

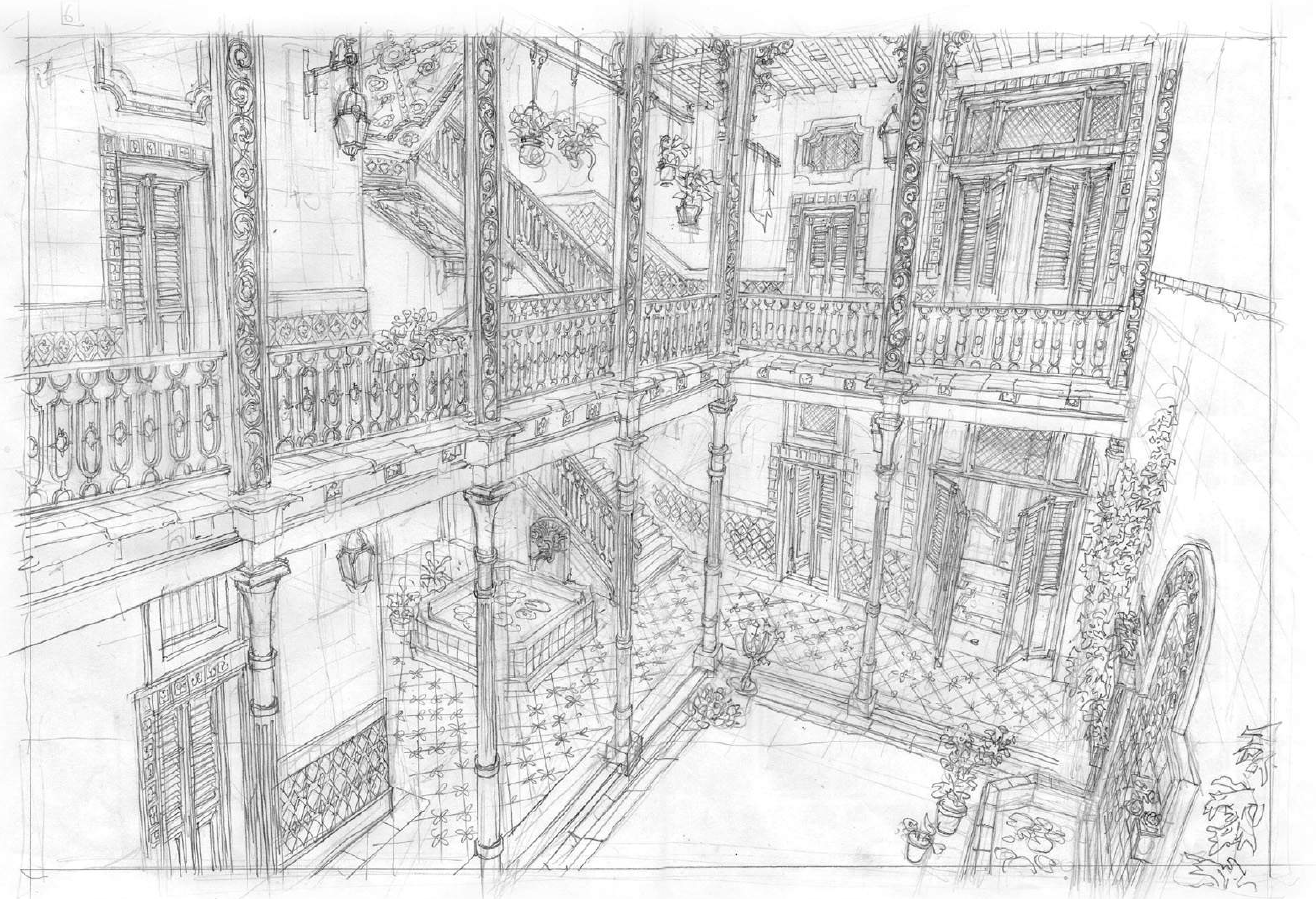
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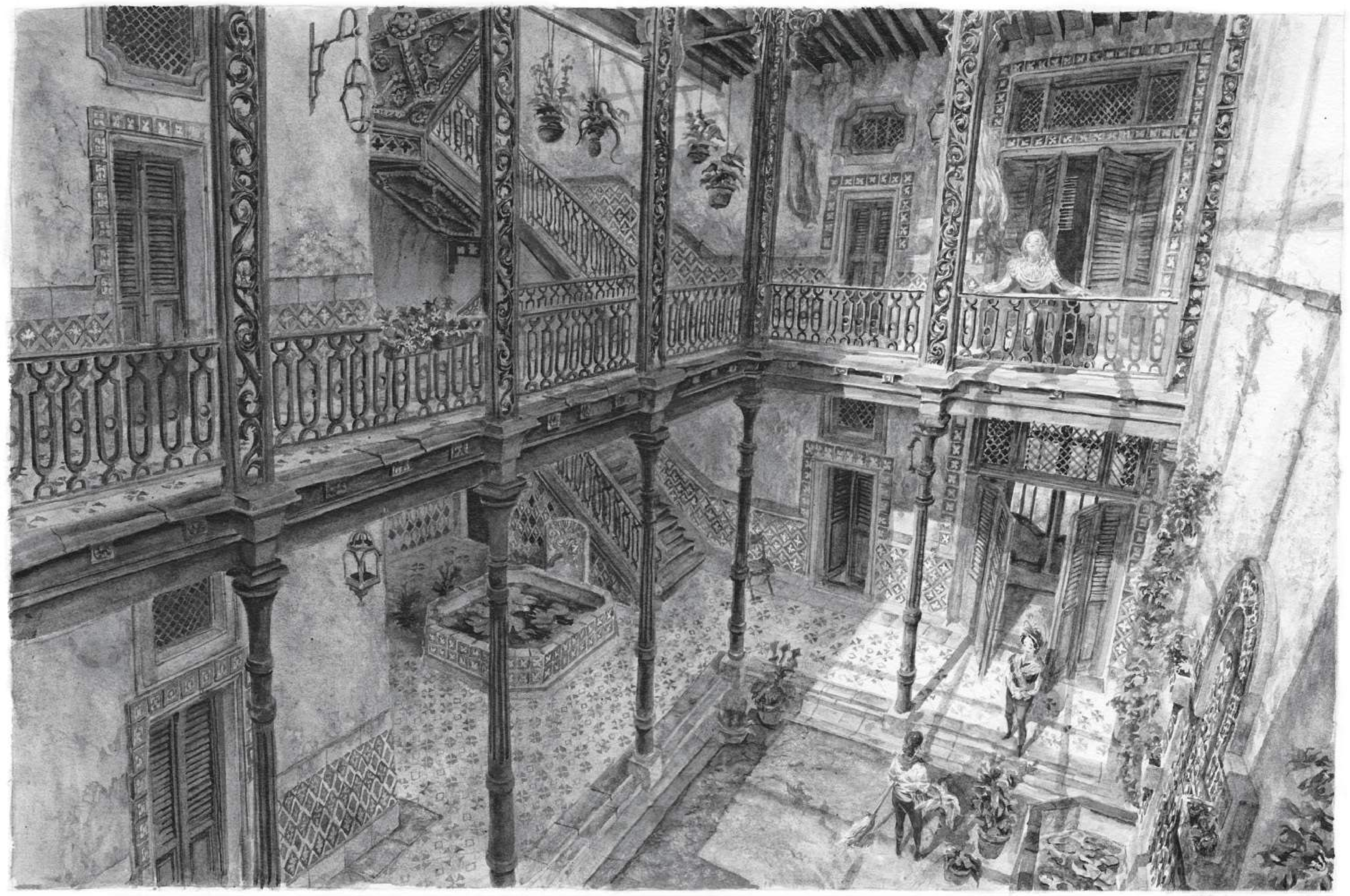
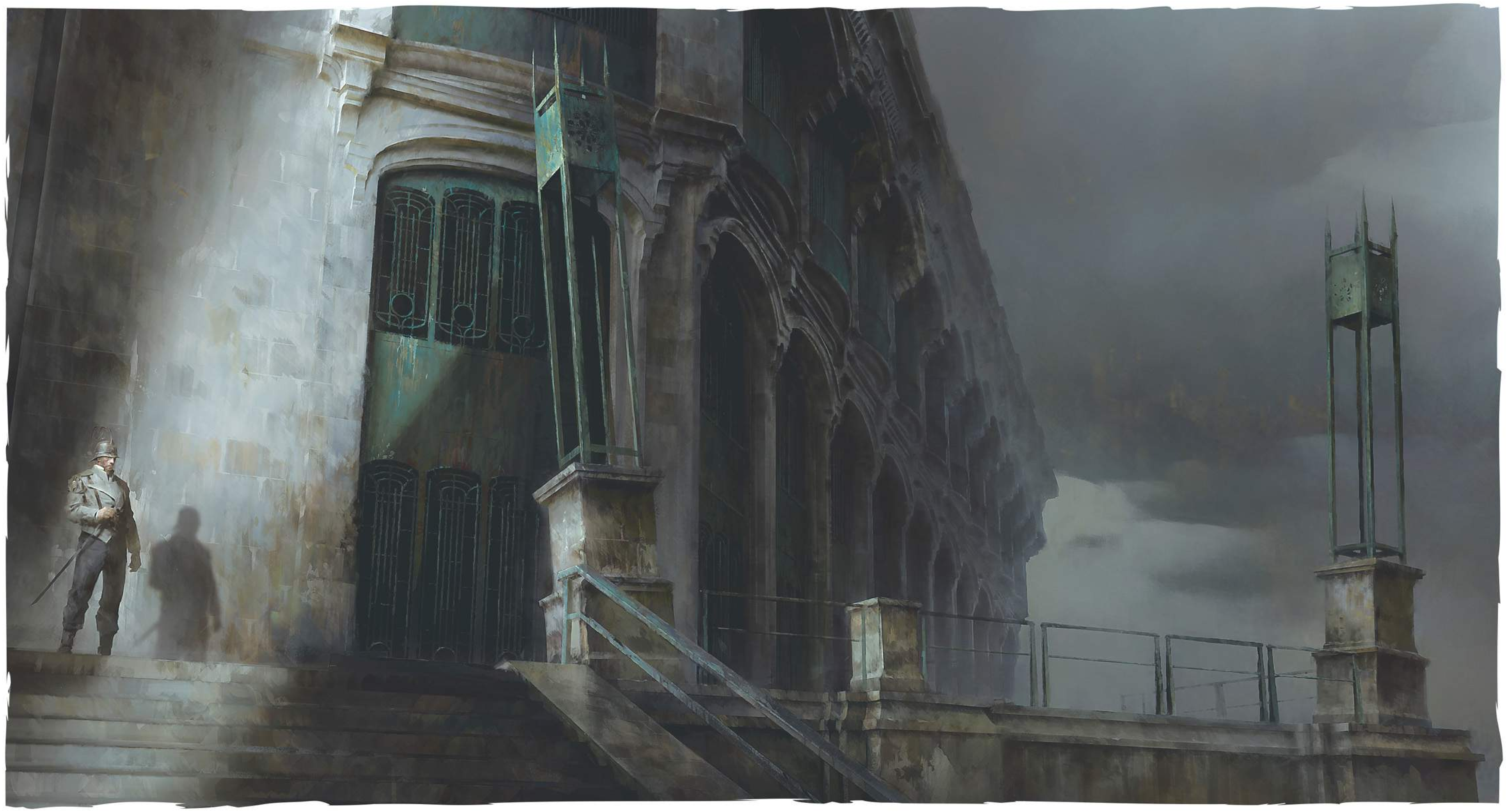
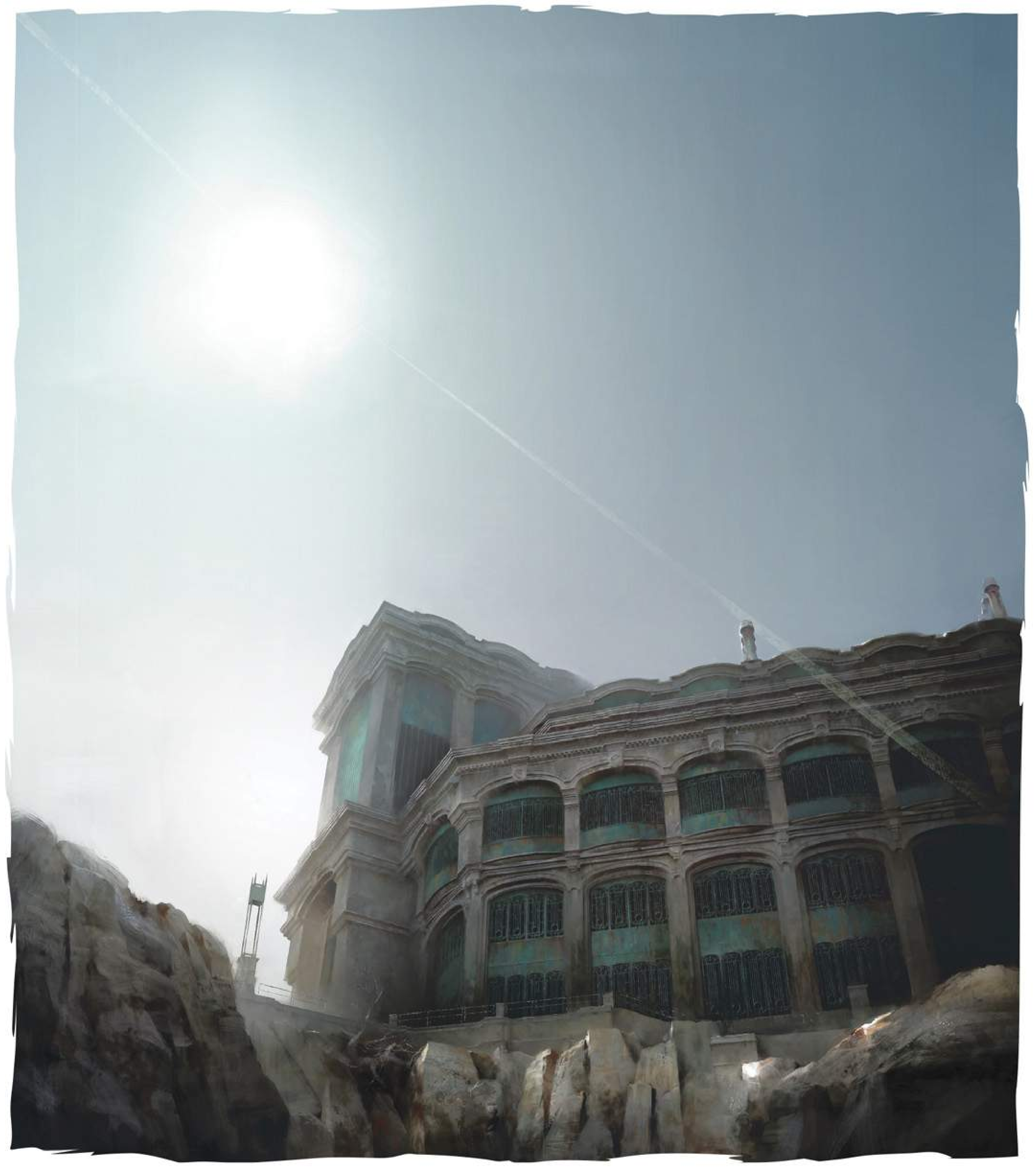
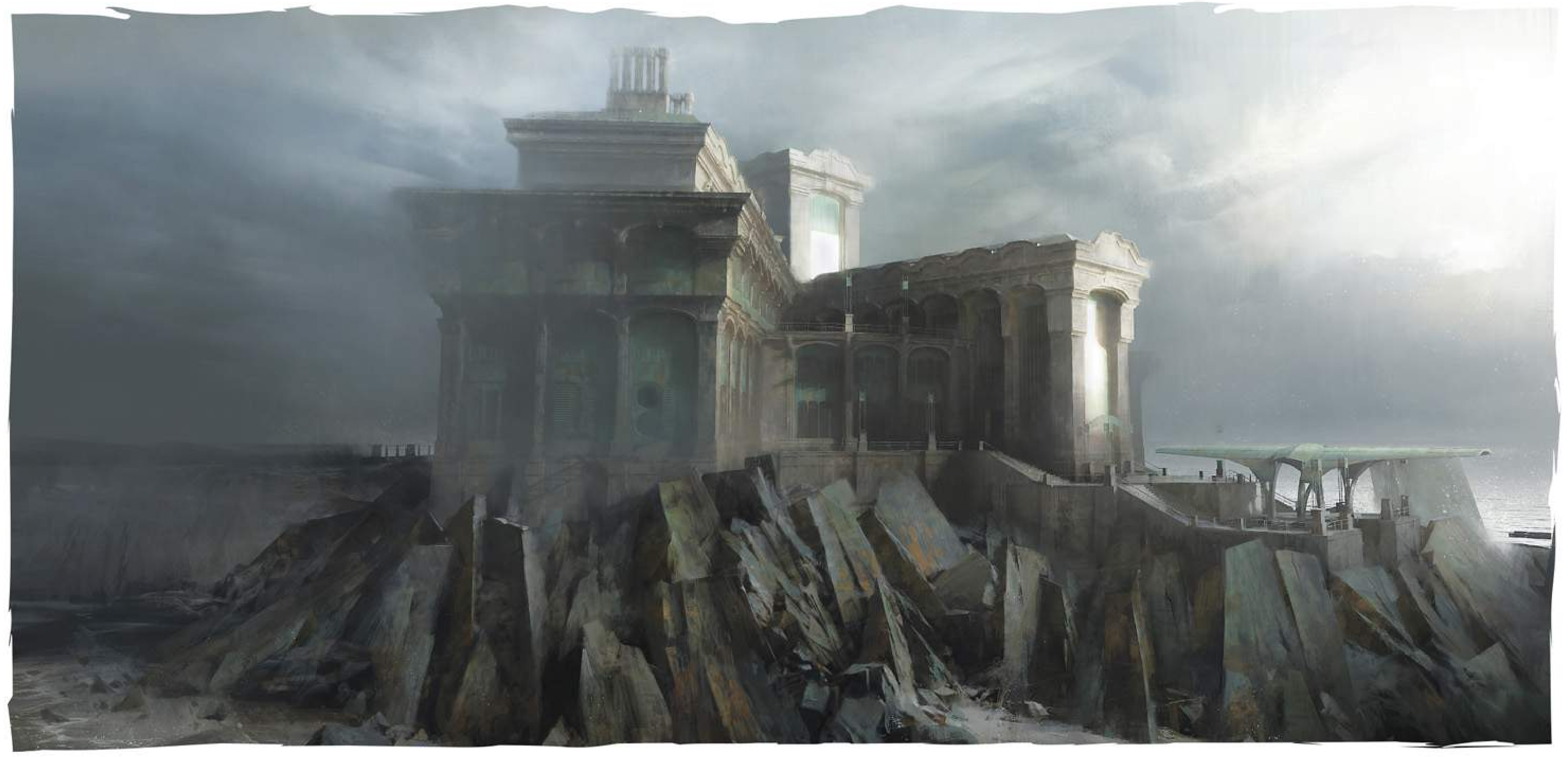
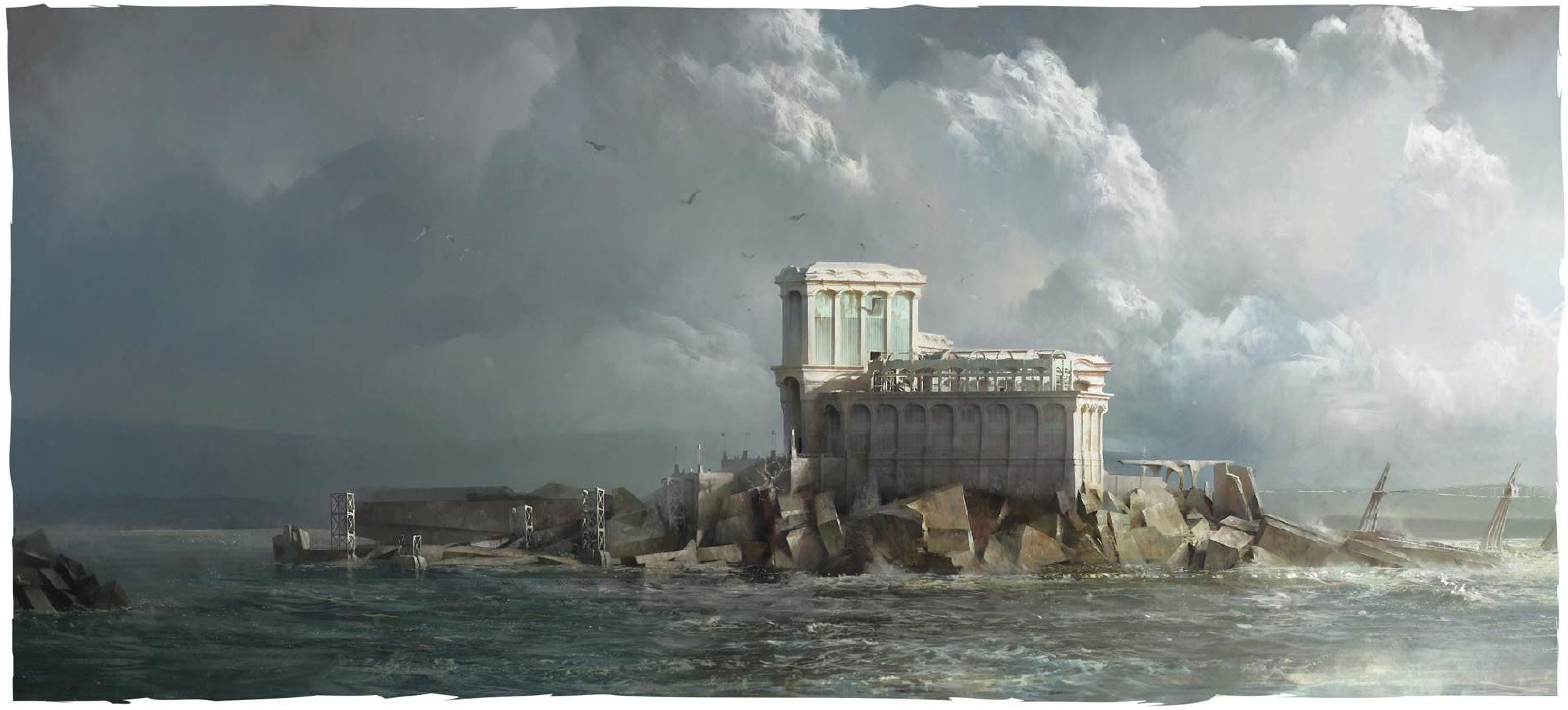




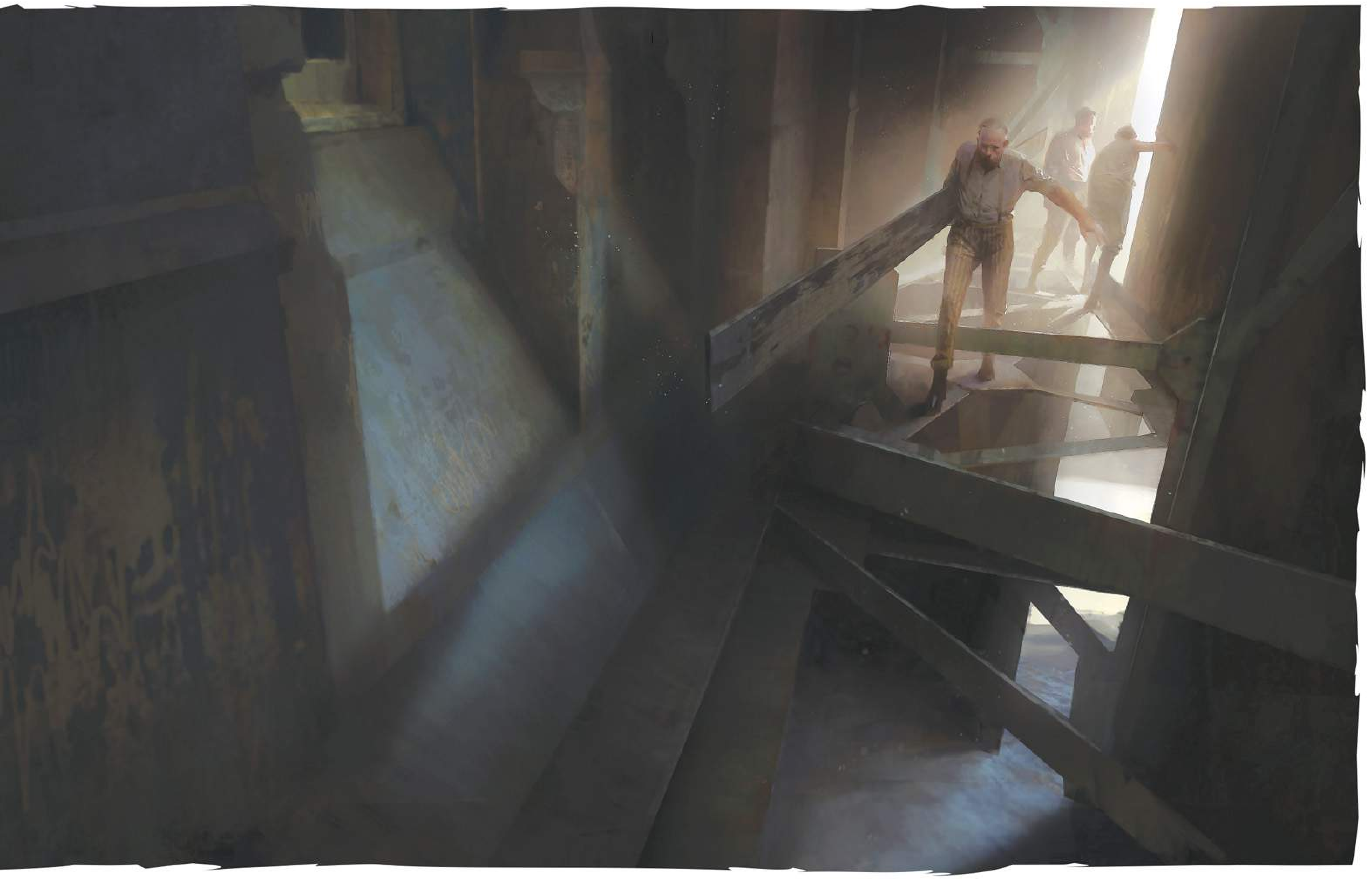


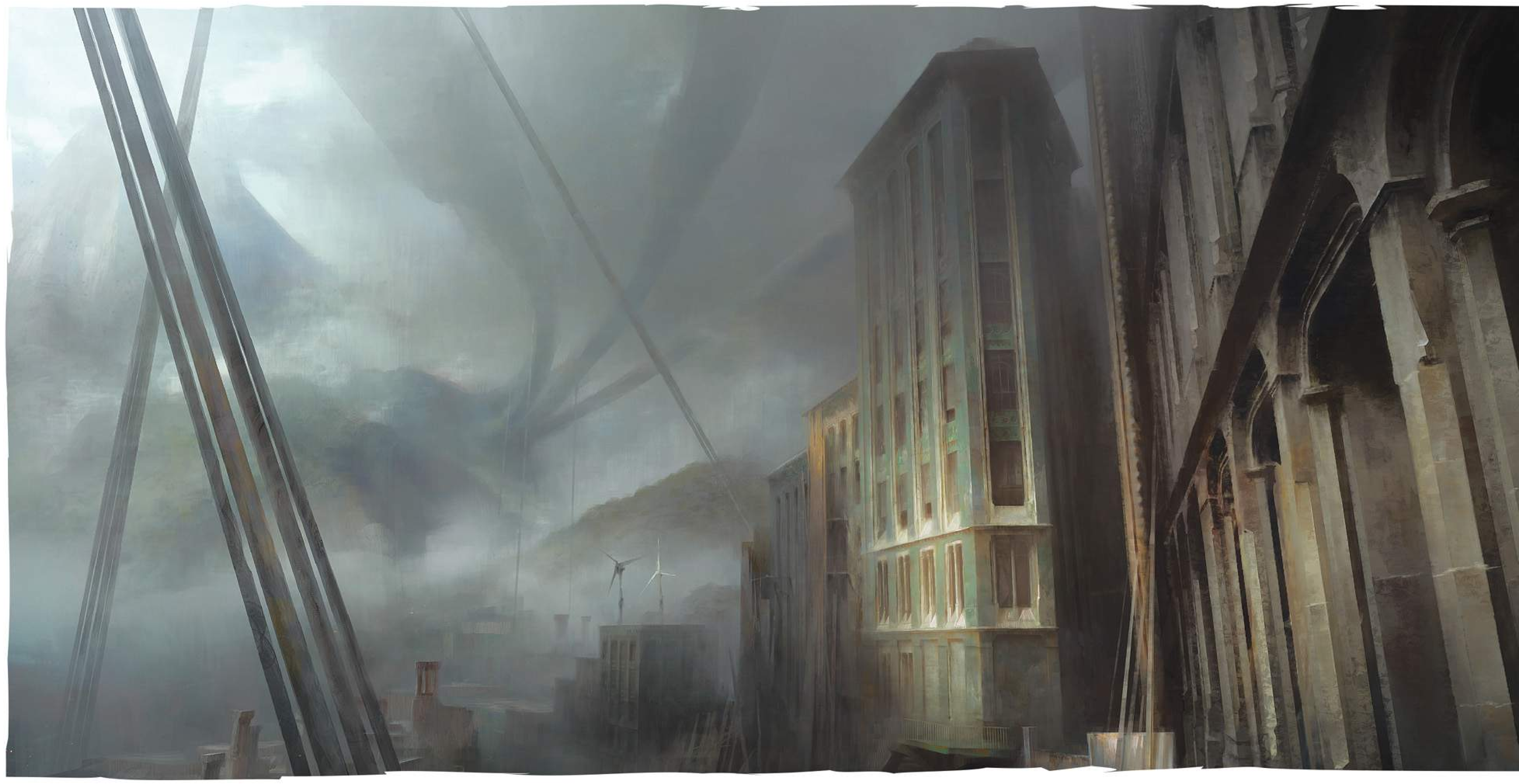


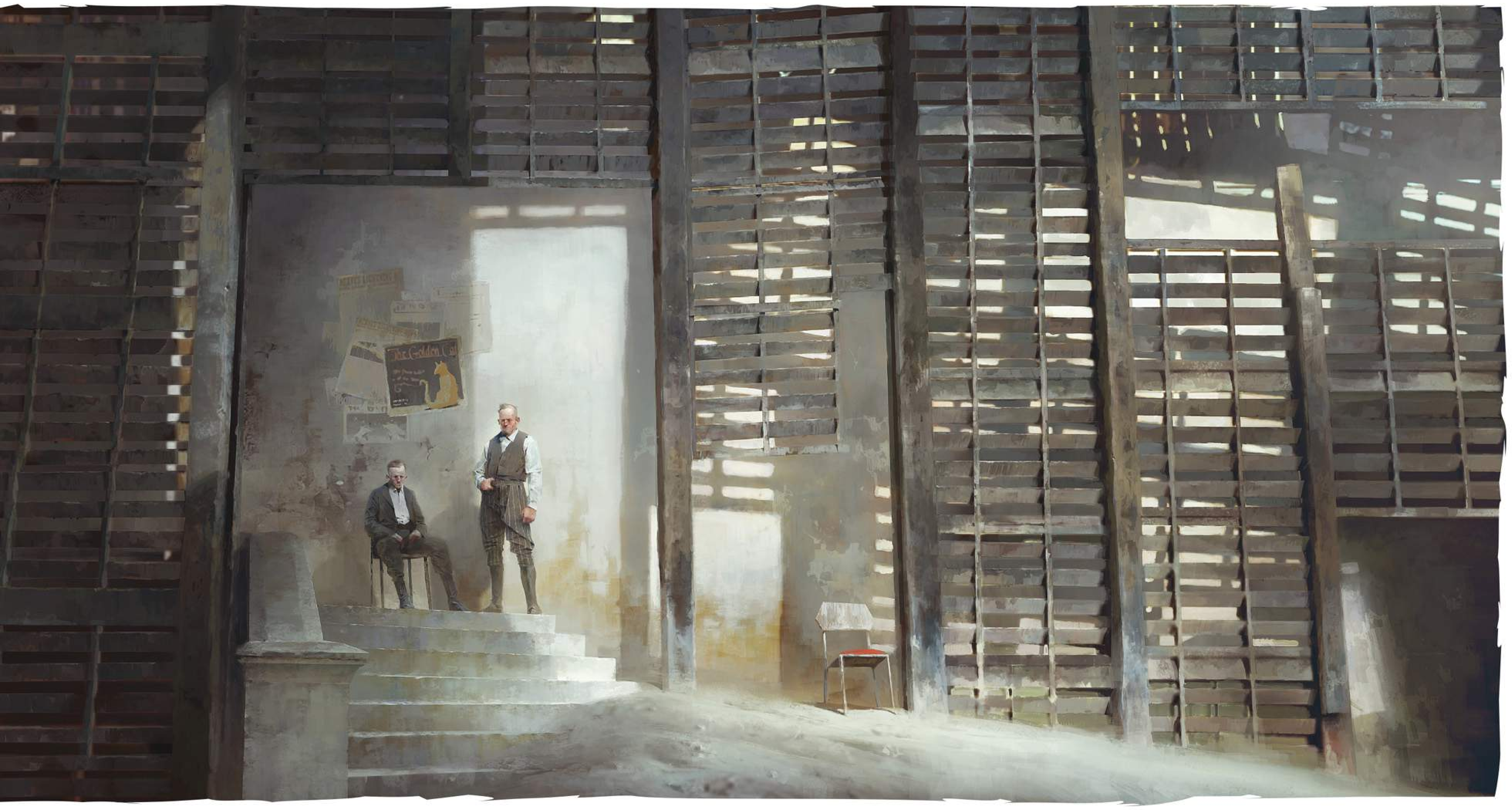


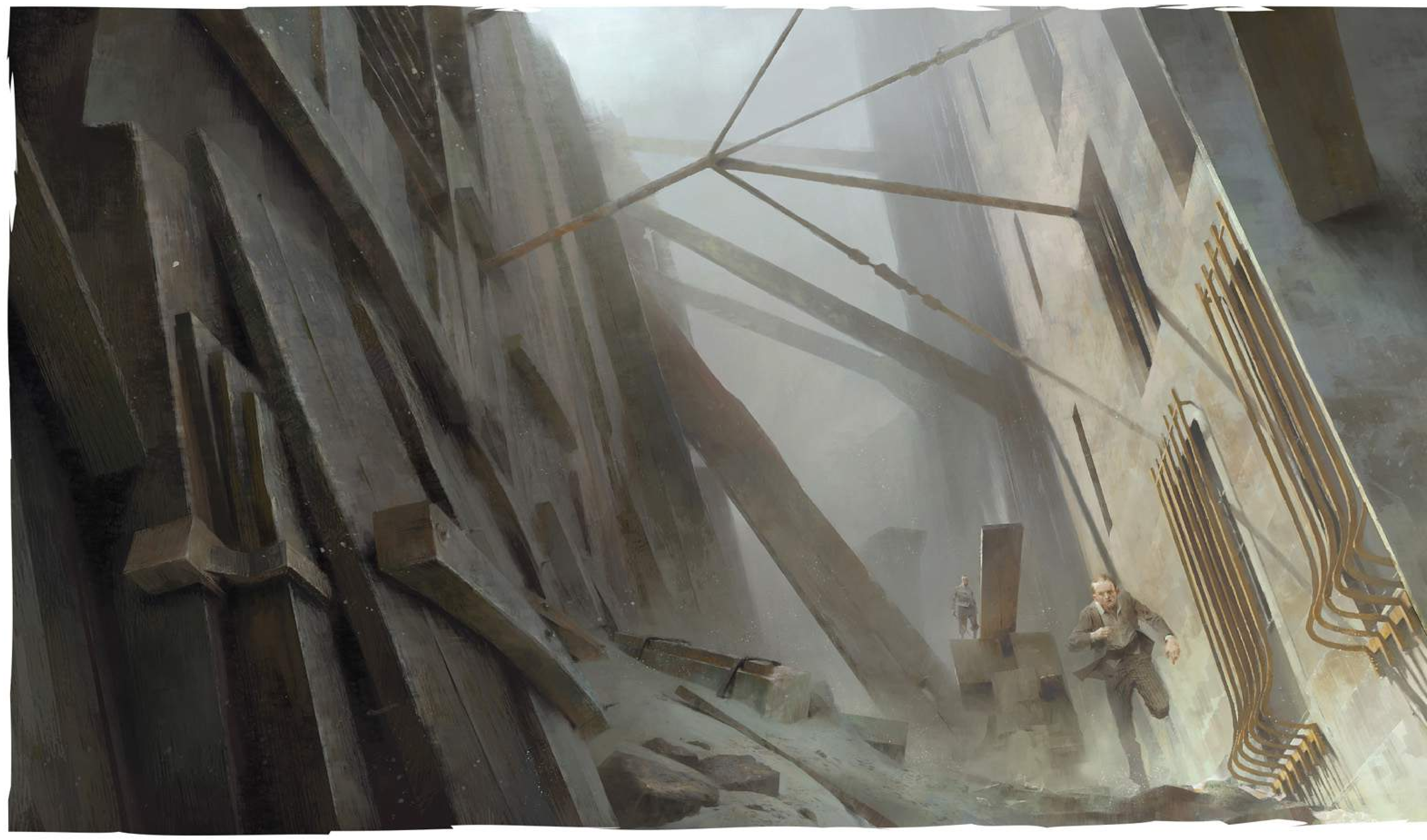
Here you can see some of the mood explorations for the Addermire Institute.
This spread: Piotr Jablonski.

Visiting the rooftop of the Addermire Institute.
Above: Piotr Jablonski.

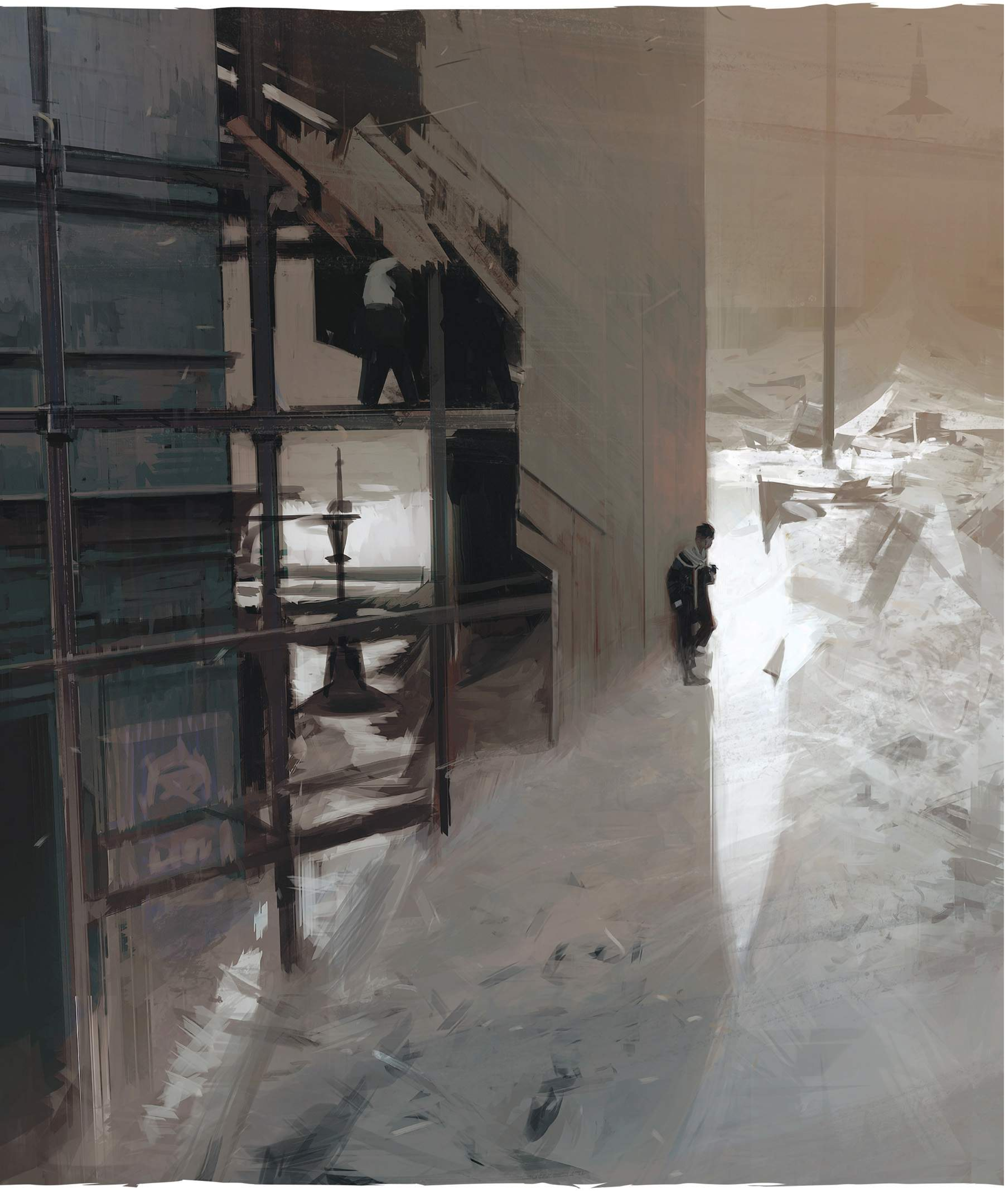


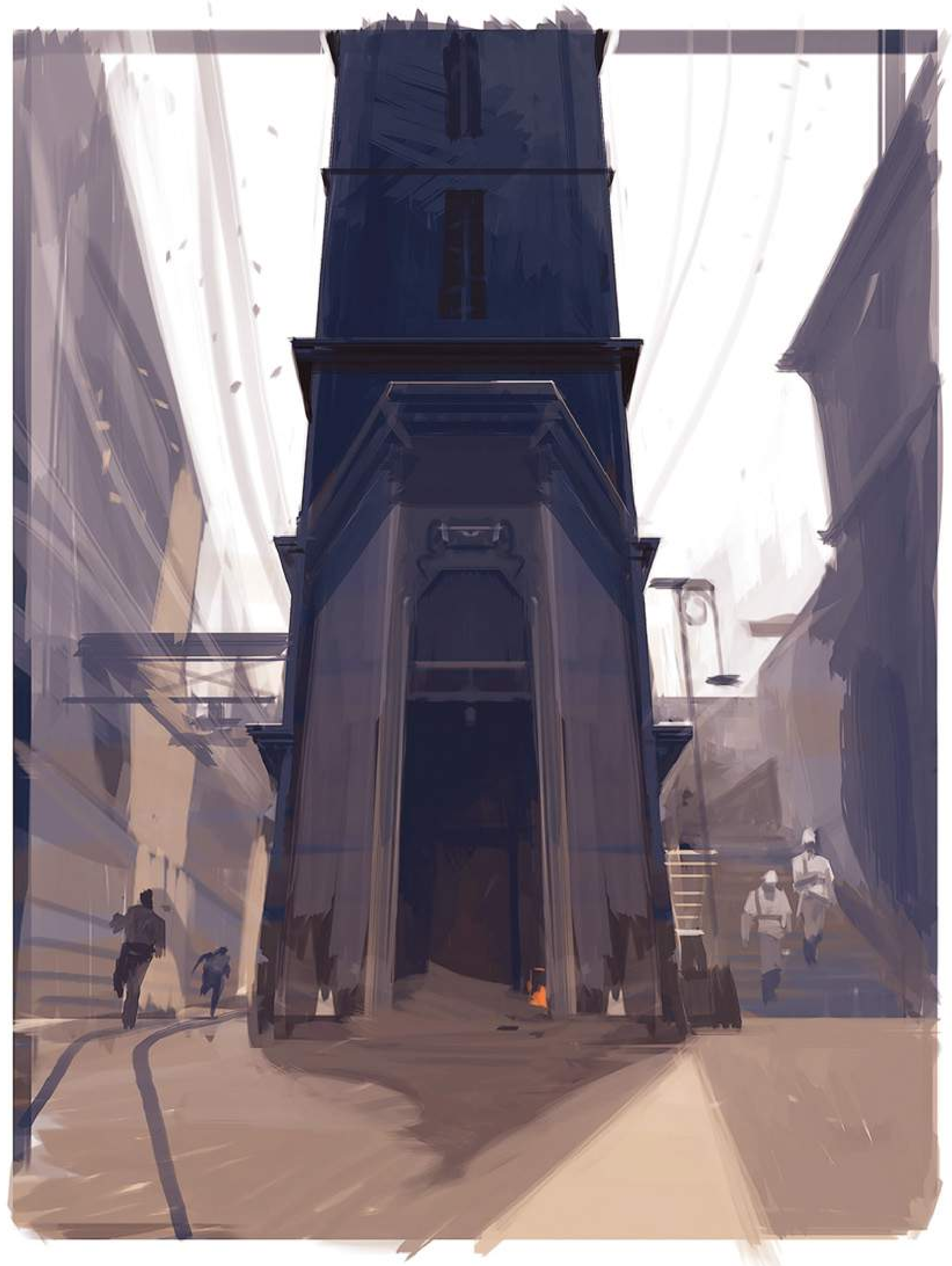


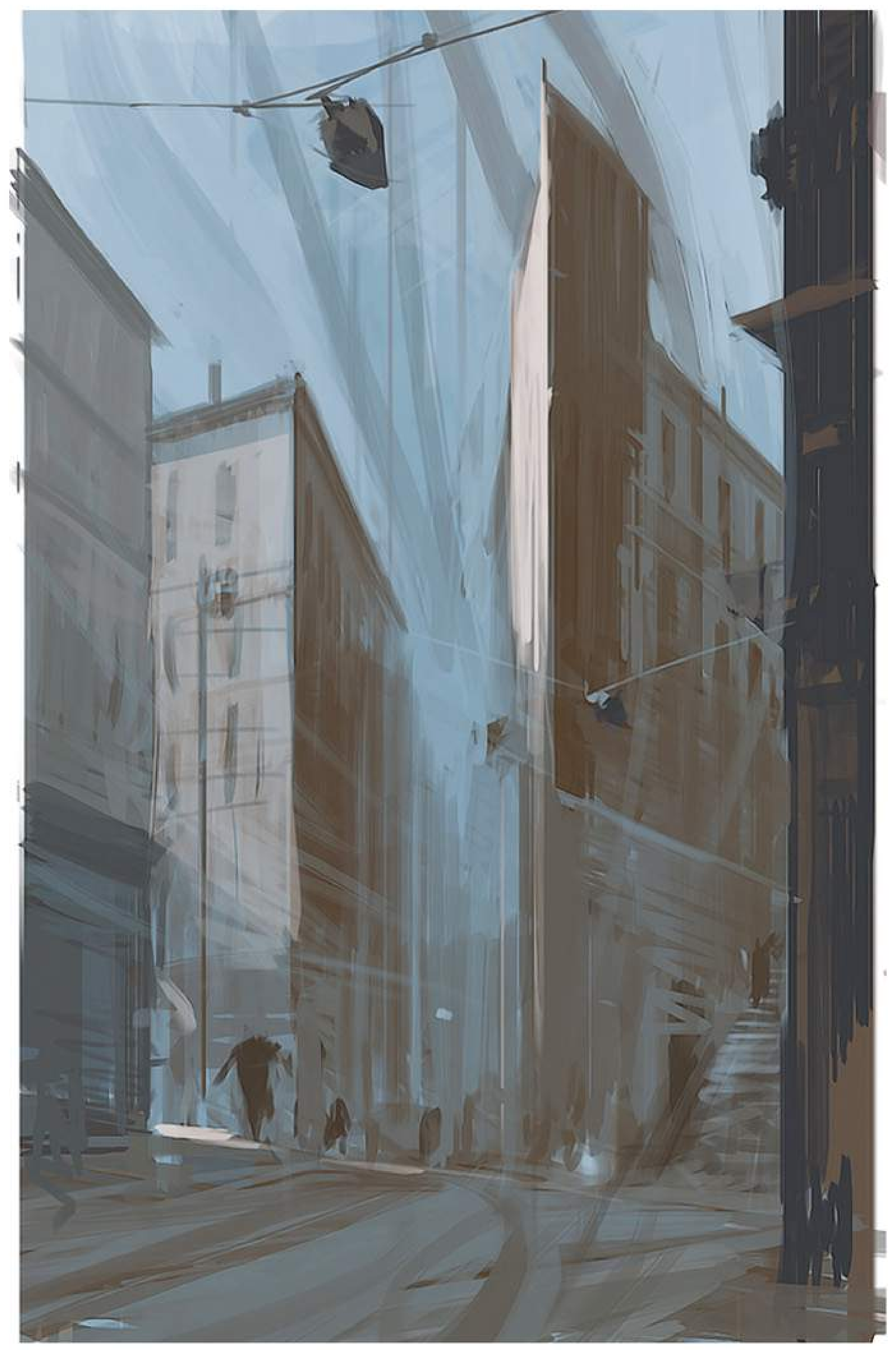


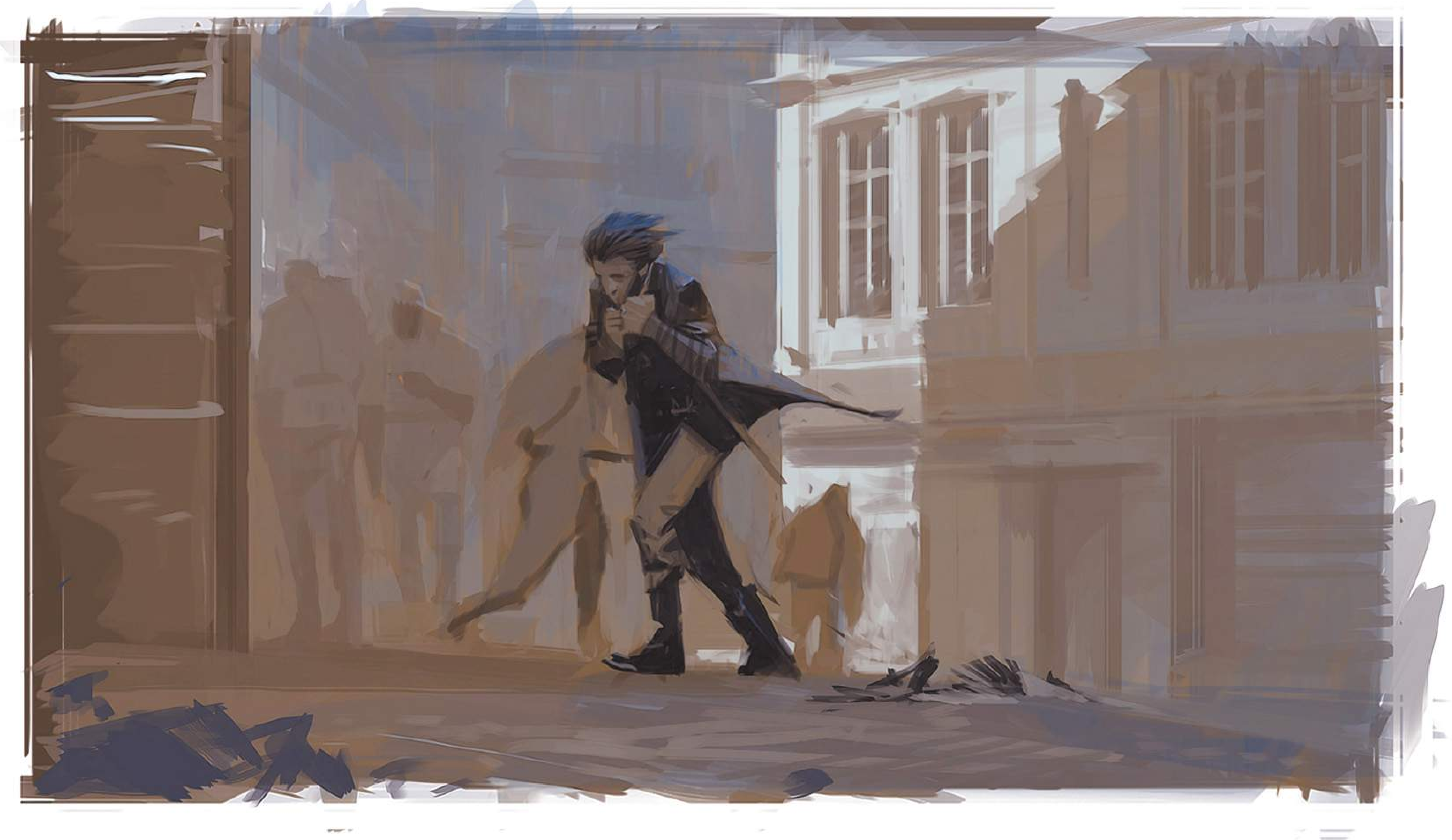


A look at how our artists sometimes transform a study into a piece of visual narration. Here you can see a slice of life from the Dust District. *This spread:* Piotr Jablonski.



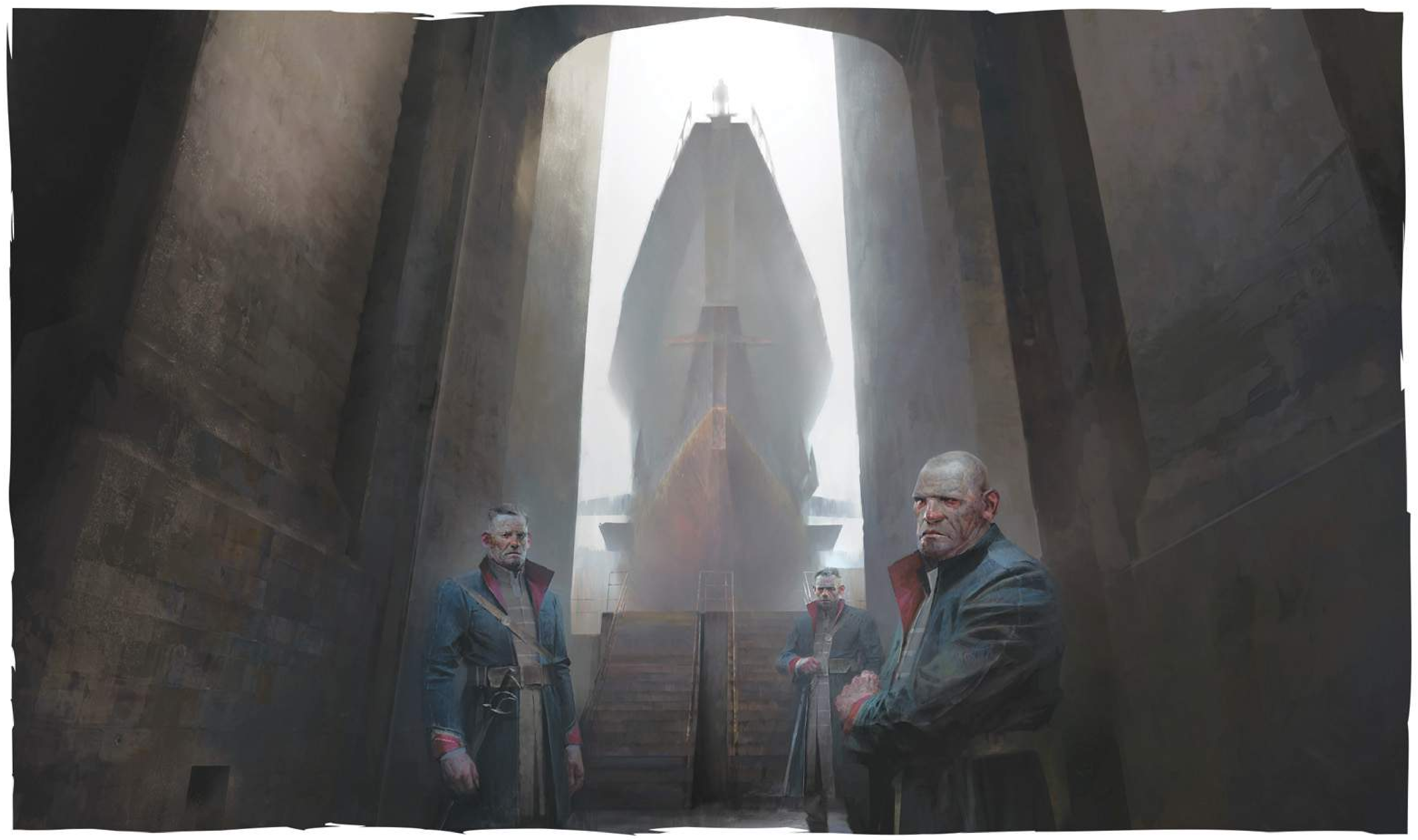


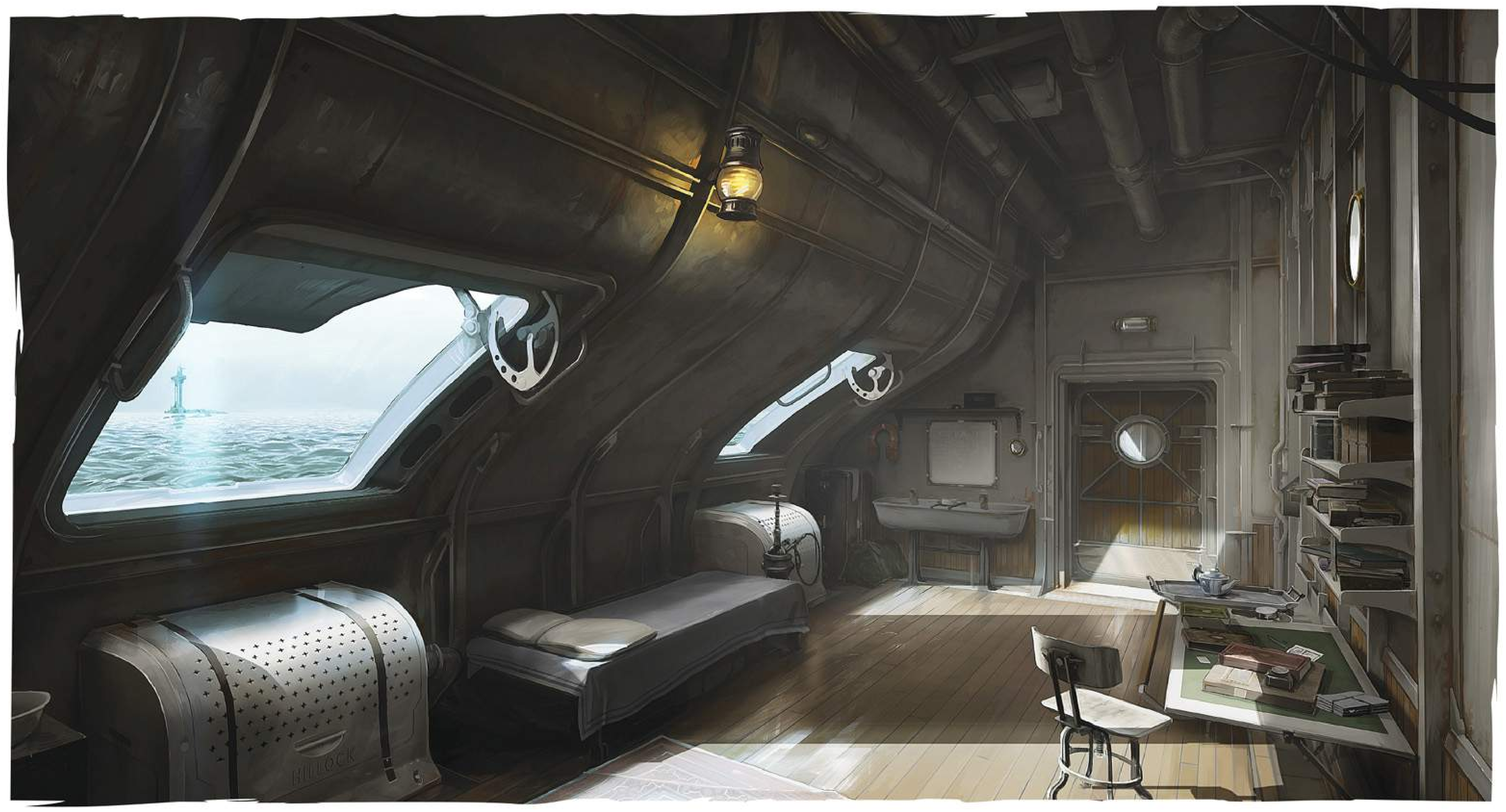




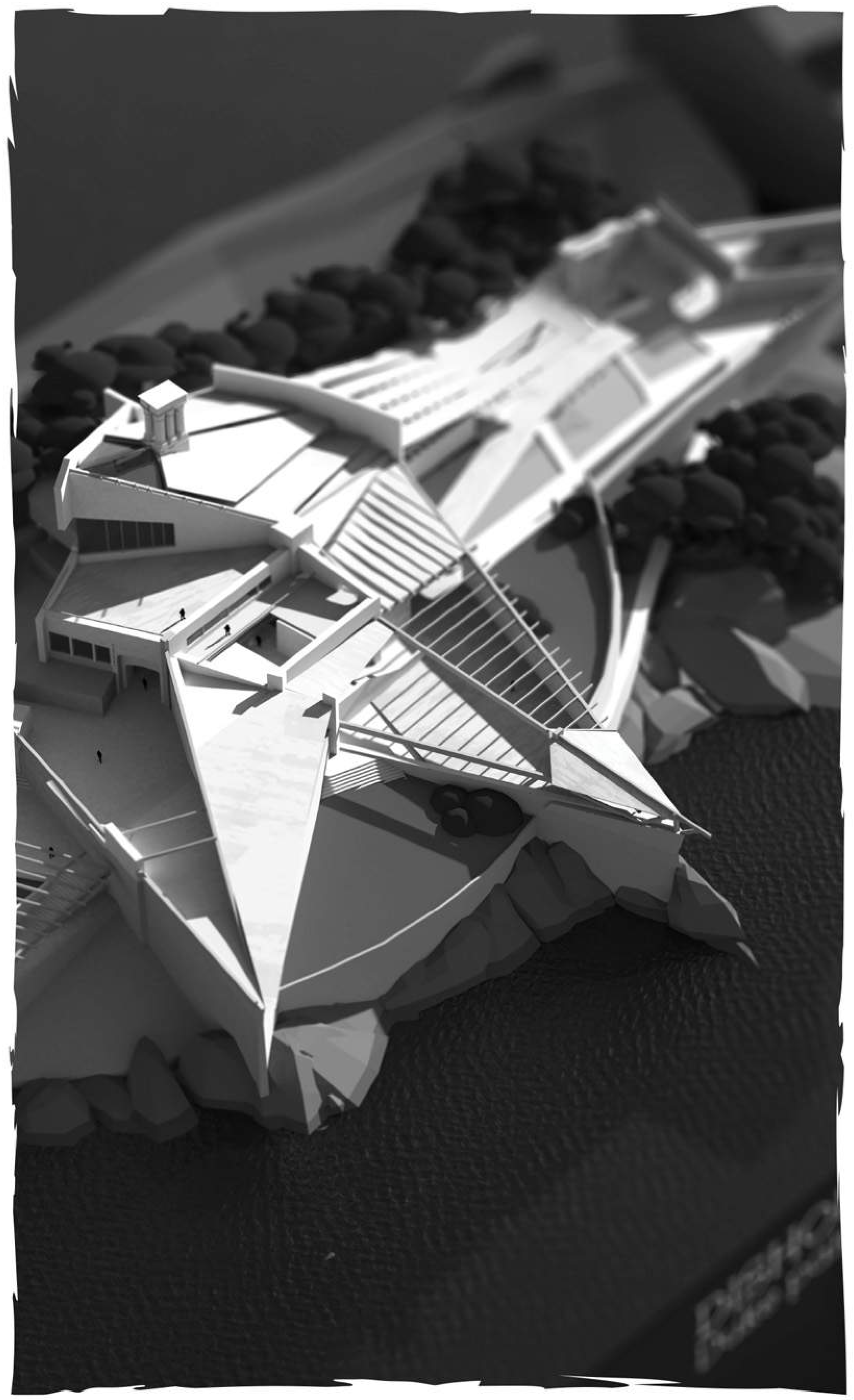
The Dust District.
This spread: Sergey Kolesov.

A canal close to the Royal Conservatory.
Above: Piotr Jablonski.

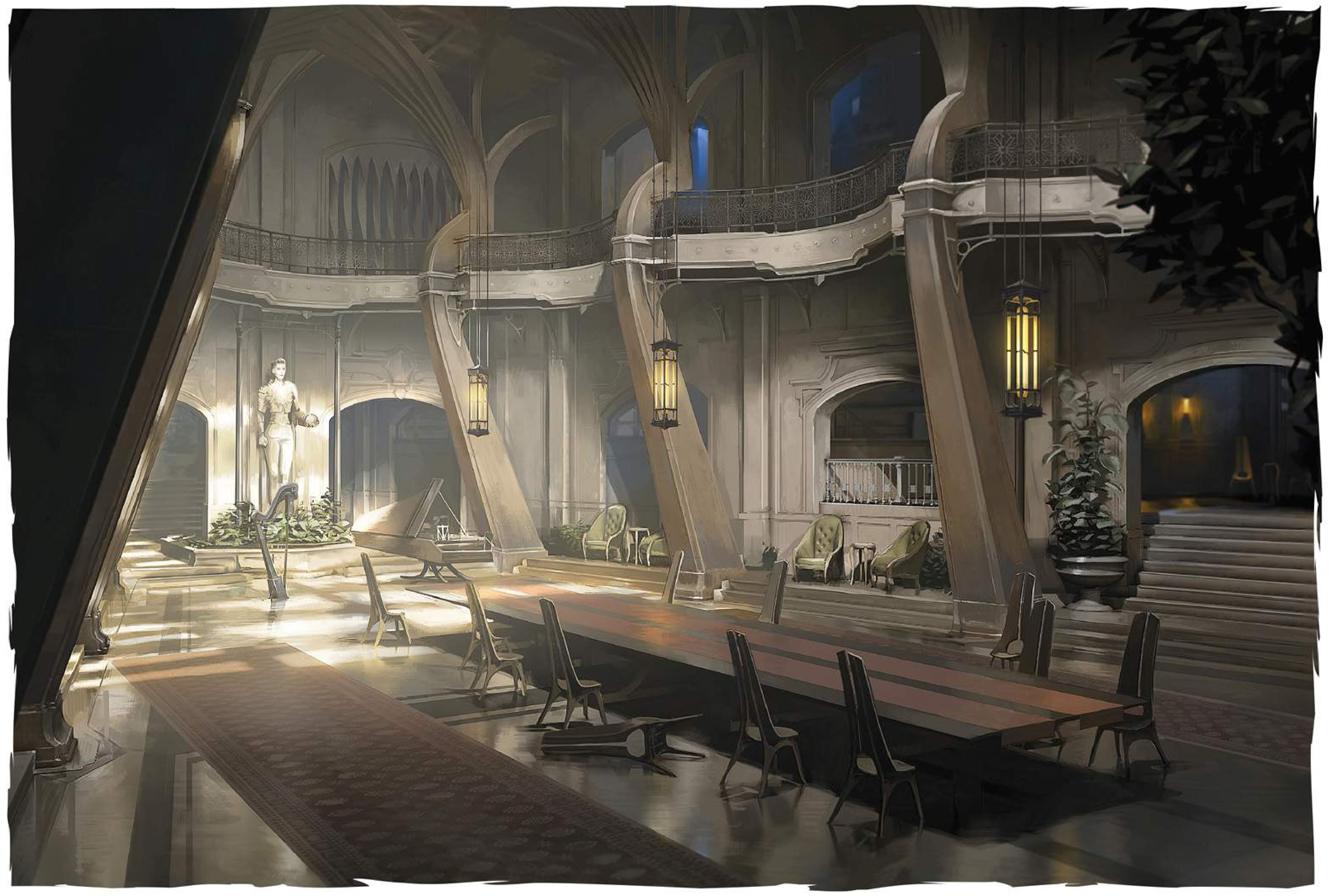


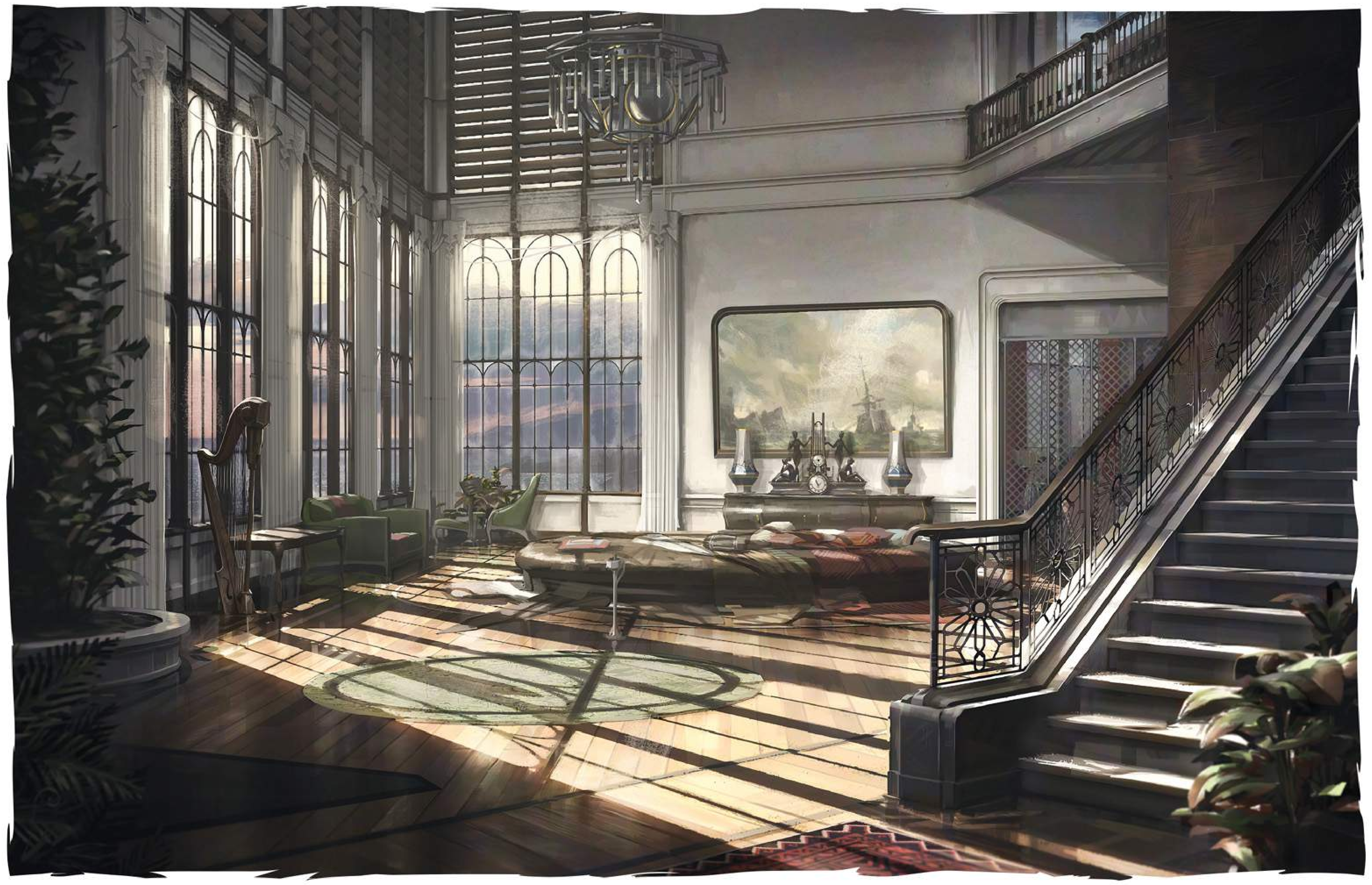


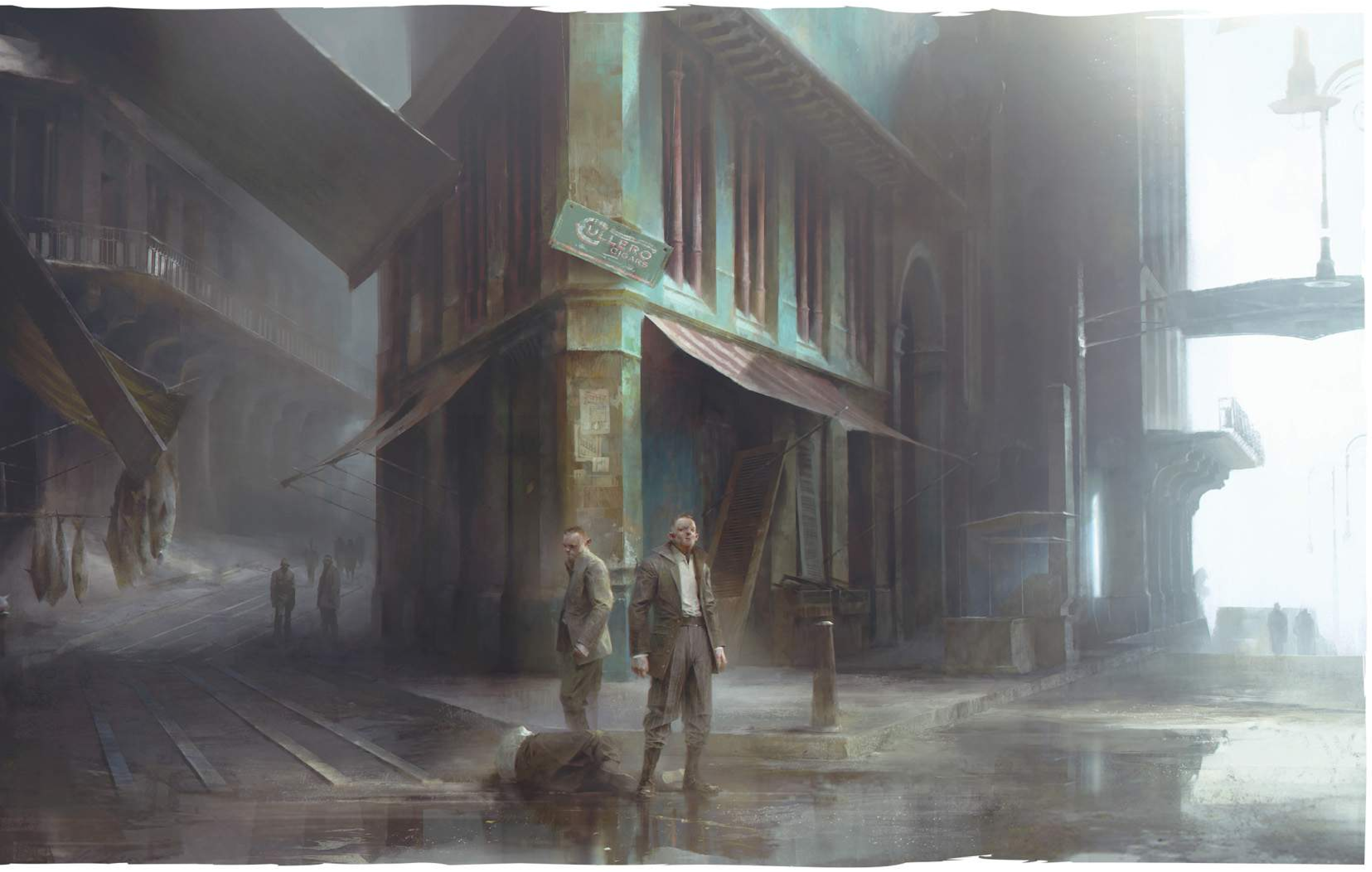
Top and opposite, bottom: Piotr Jablonski. *This page, bottom:* Aimé Jalon.

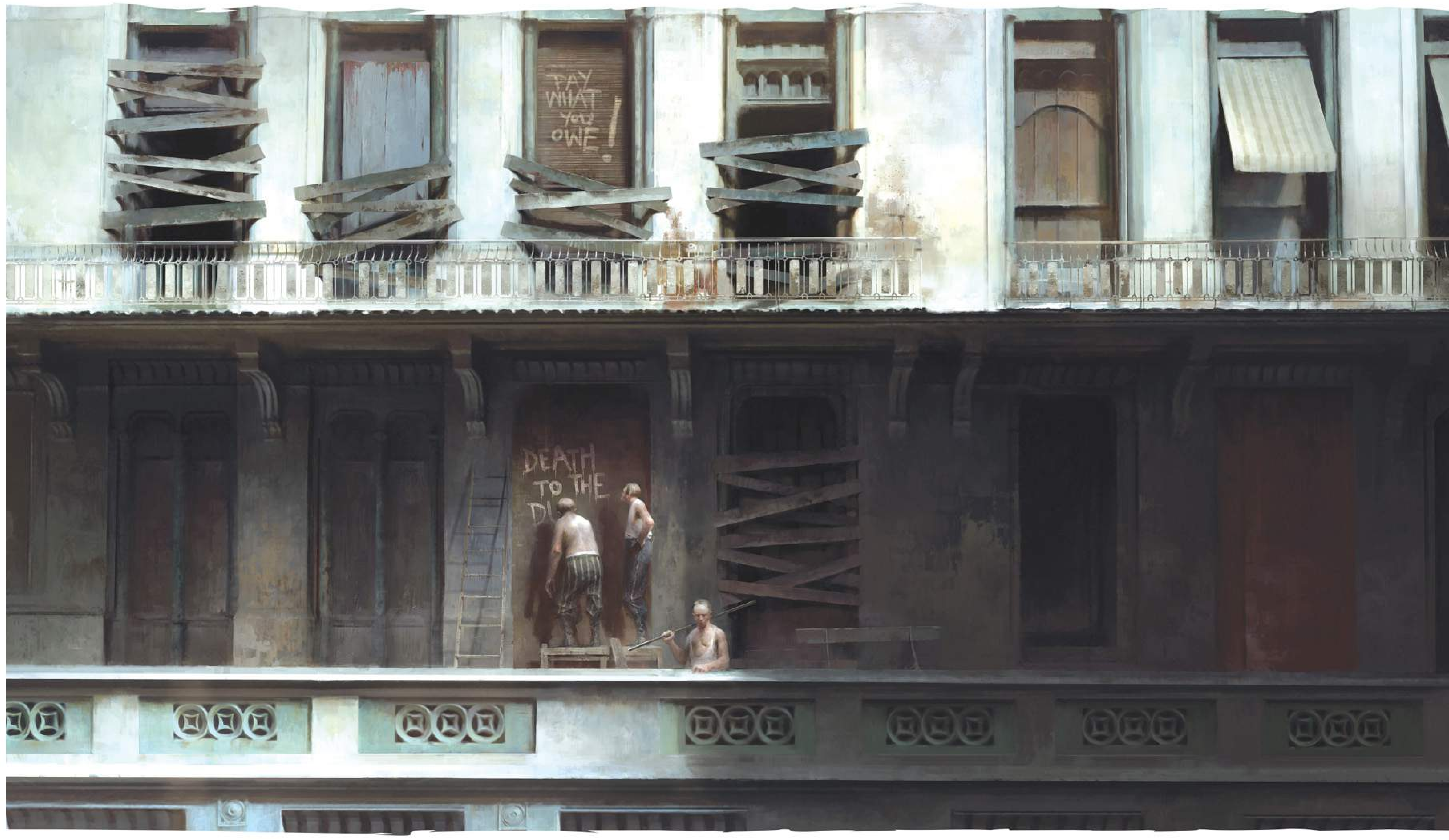


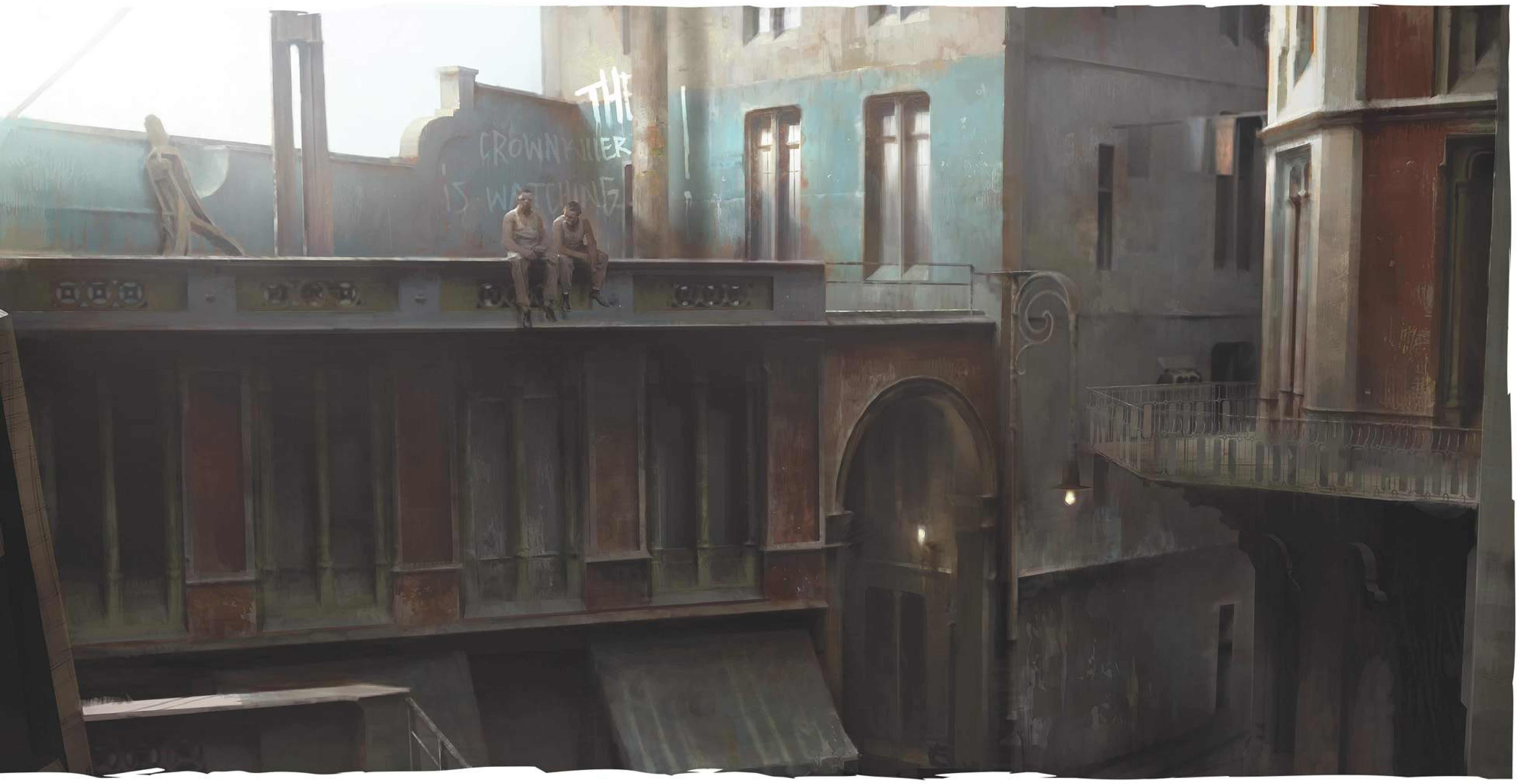
Built on the vestiges of an old fort, the Palace of the Duke is the result of the clash between classical materials and modern lines.
This page: Julien Authelet and Jérome Kedzierski.
Opposite: Aimé Jalon and Jérome Kedzierski.

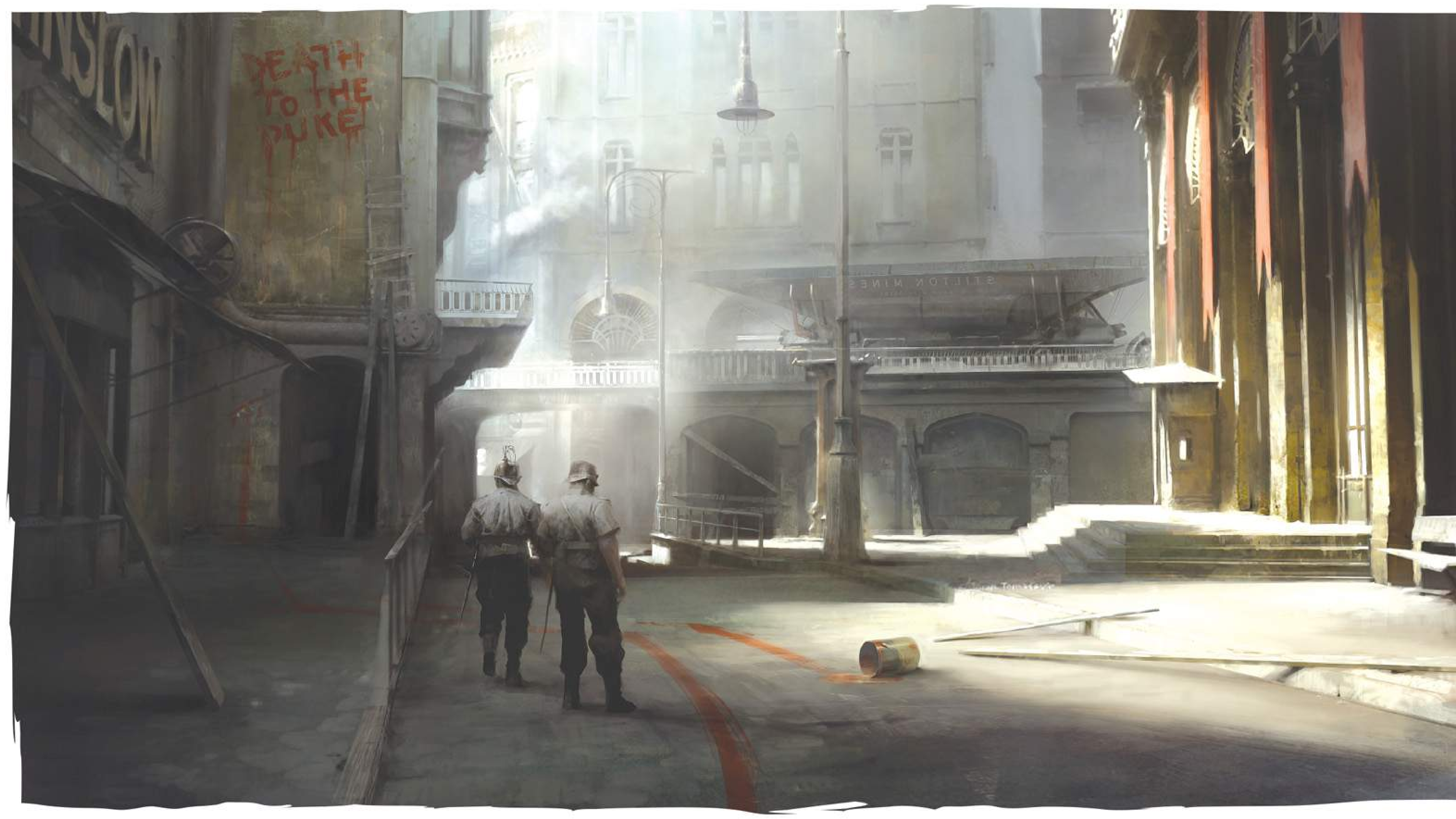




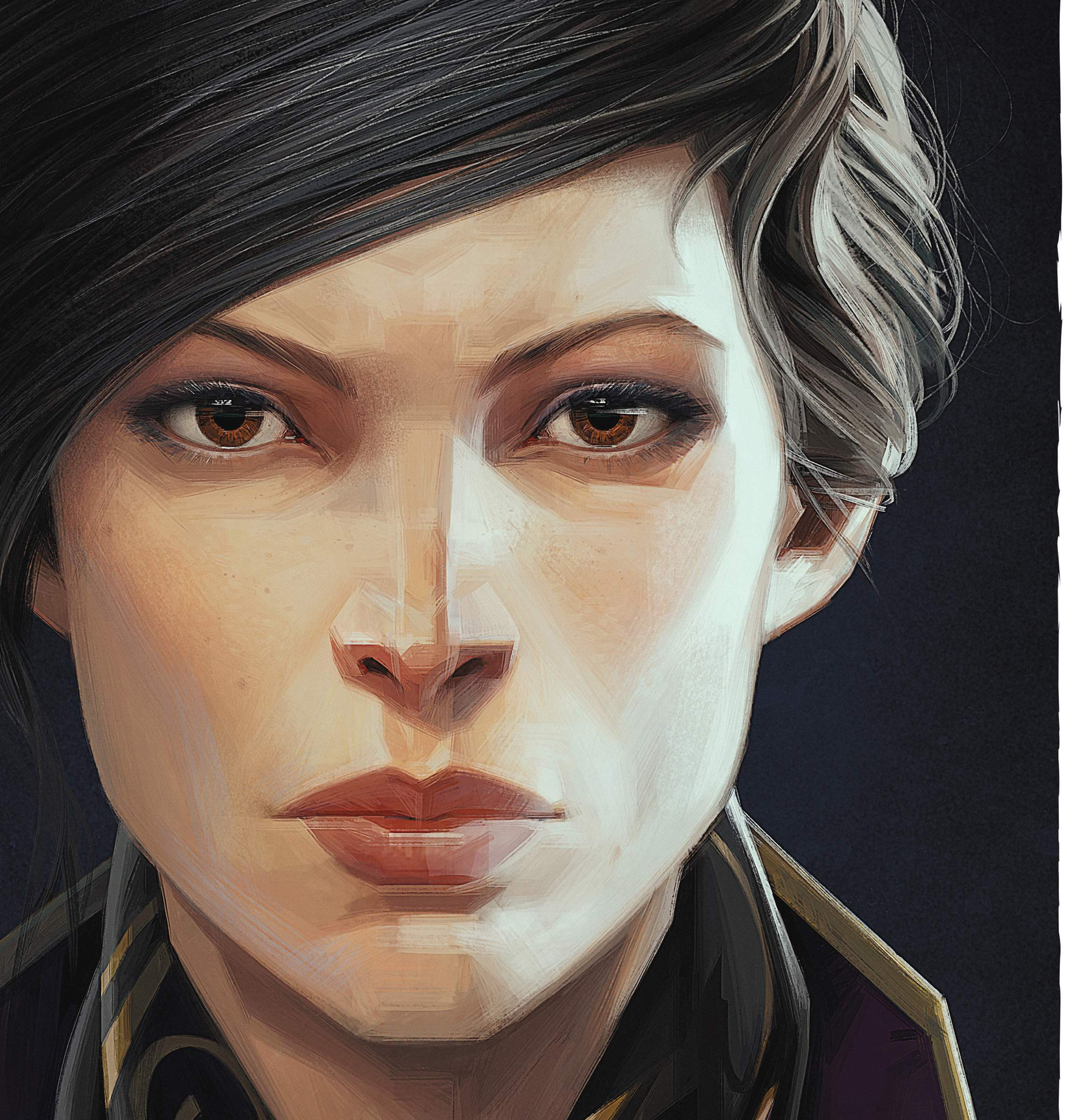



PAY WHAT YOU OWE!
DEATH TO THE DU


CROWNKILLER IS WATCHING
THE


INSLOW
DEATH TO THE DUKE

Daily life on the streets of Karnaca.
This spread: Piotr Jablonski.



Characters & Creatures

"*Giving love to our characters.*"

From the young empress Emily Kaldwin to the lowliest laborer toiling away in the Karnaca silver mines, every single character in *Dishonored 2* received our full attention.

We browsed the books of the masters, finding inspiration in the way the Orientalists treated realism. We crafted the costumes, gestures, anatomy, skin, and lighting with Detaille, Meissonier, Buland, Malczewski, Dagnan-Bouveret. We referred to the work of popular illustrators like Leyendecker, N. C. Wyeth, Schaeffer, Cornwell. We studied the anthropology of the Mexican Revolution through the amazing photography of Agustin Casasola. We enriched our eyes first, before we started to bring our powerful, charismatic characters to life.

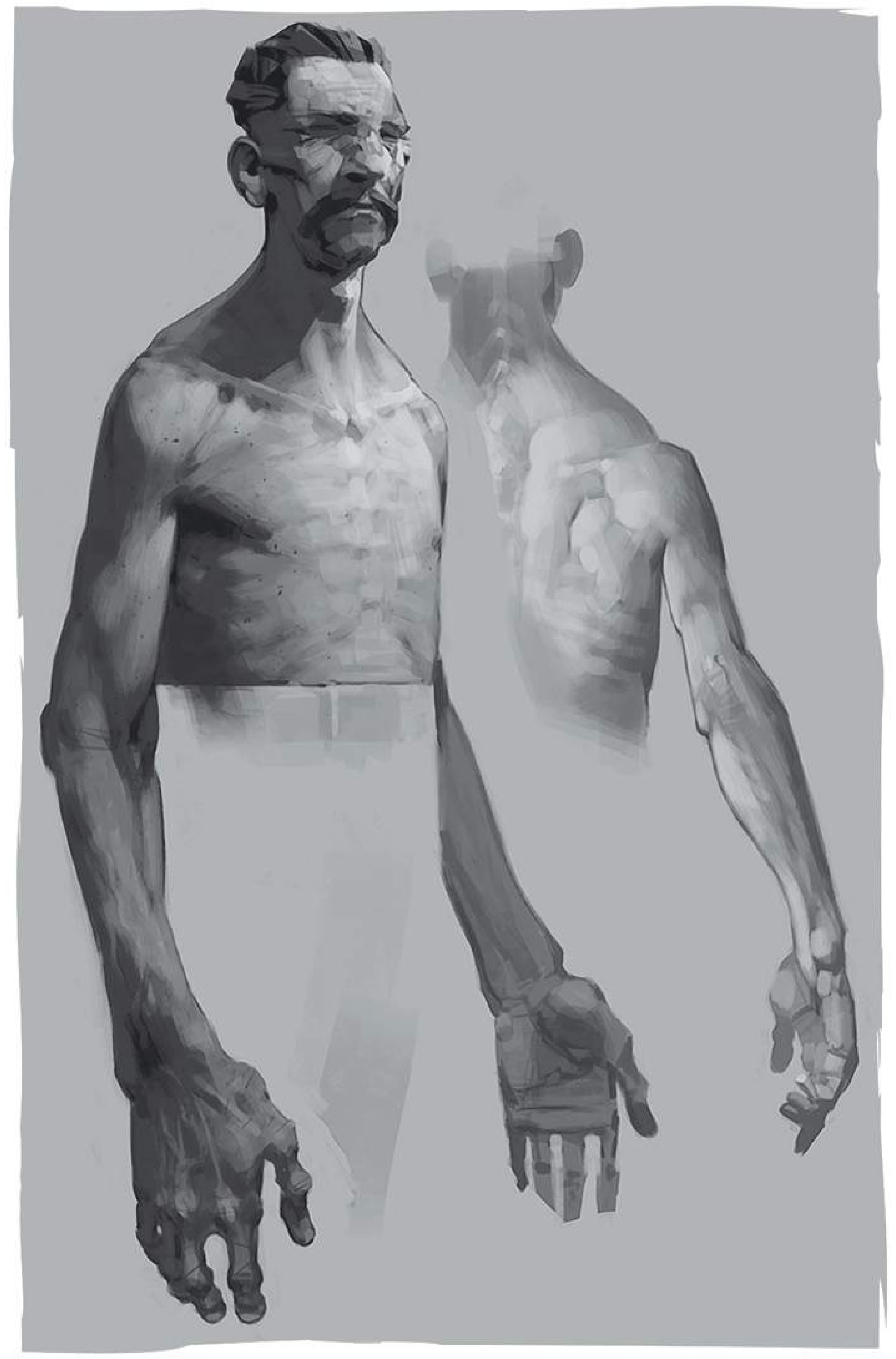
We then considered how the searing sun of Karnaca would leave its mark on the workers who live there. We researched dress codes, costumes, and anatomy. We focused on body language as a new visual feature, including details to make the world deeper and reveal a character's origin with every passing glance.

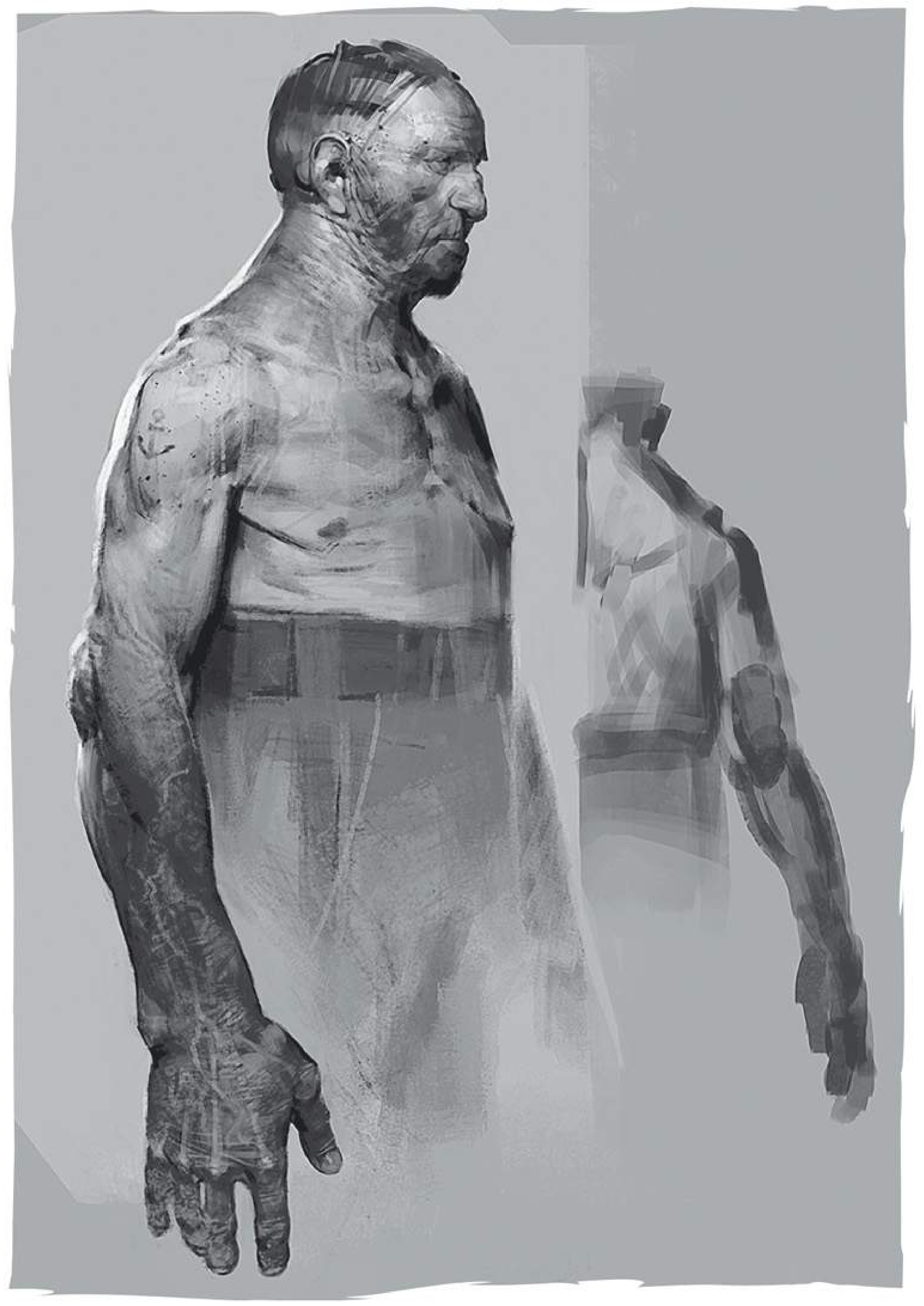
Karnaca is the home of a variety of ethnic groups with distinctive faces. Clothes are well cut and tailored, while hands, arms, legs, and faces are rough and have stories to tell. Clothing is a medium to show a character's position in society, but what's fundamental is the person inside the costume. That attention to detail raised the quality to an unexpected level, where all the city's inhabitants have a backstory and truly fit within their environment.

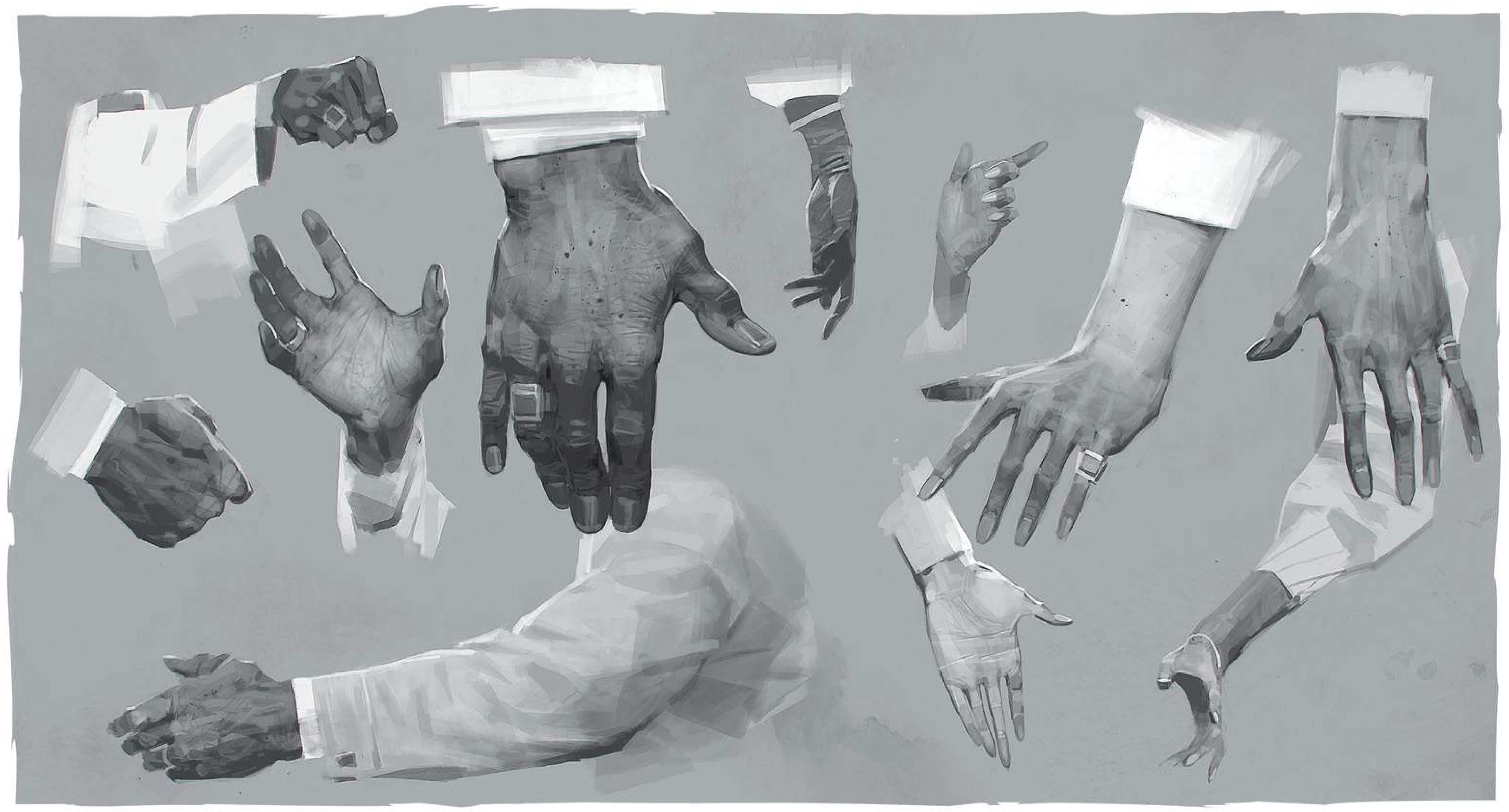
Part of the philosophy of *Dishonored 2* is a commitment to accuracy. We love fine art, and we even introduced clay sculpting to our process.

Perfectionism, good spirits, and a touch of madness—that's what you'll see in the following pages.

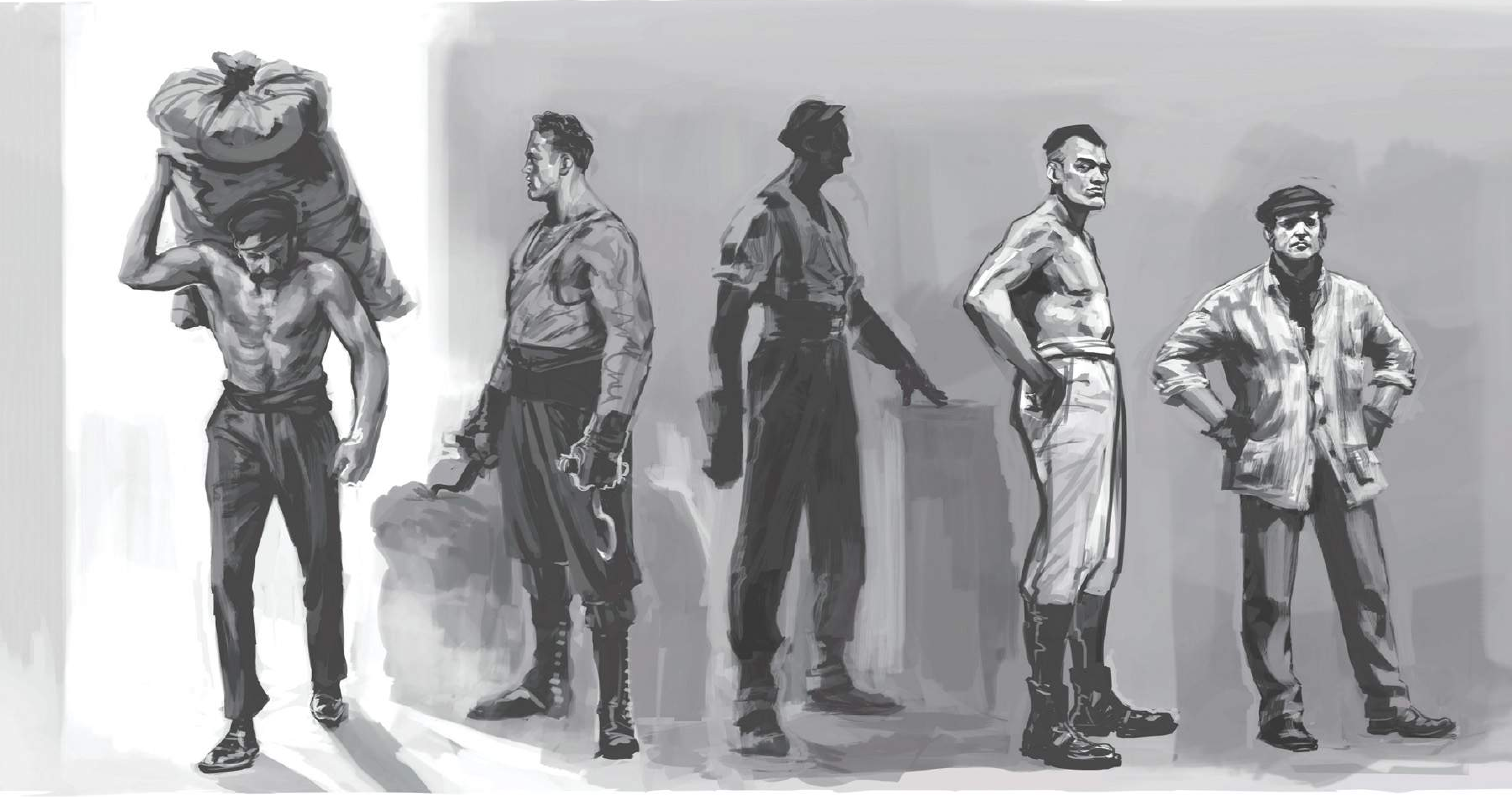
Left: Sergey Kolesov.

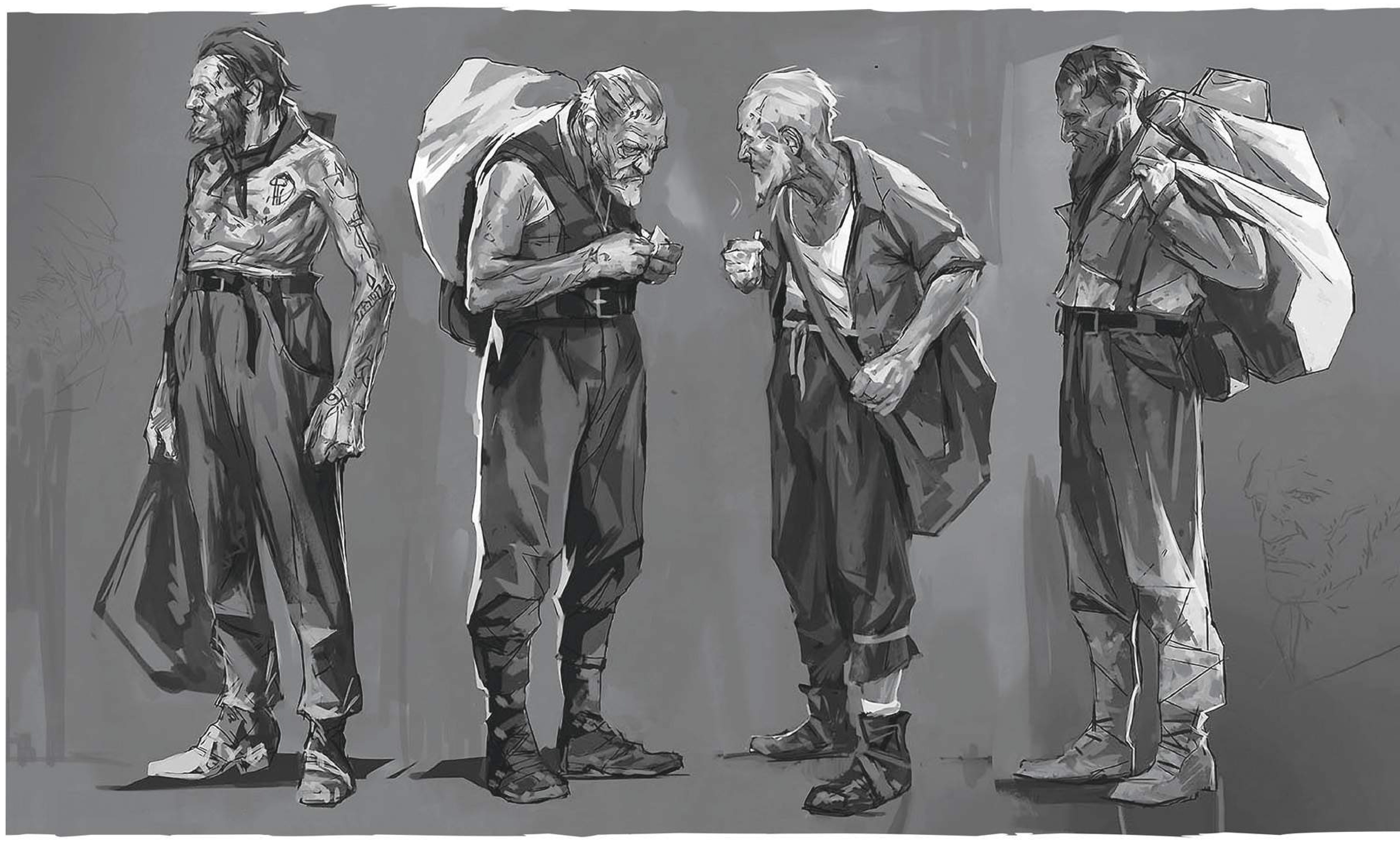


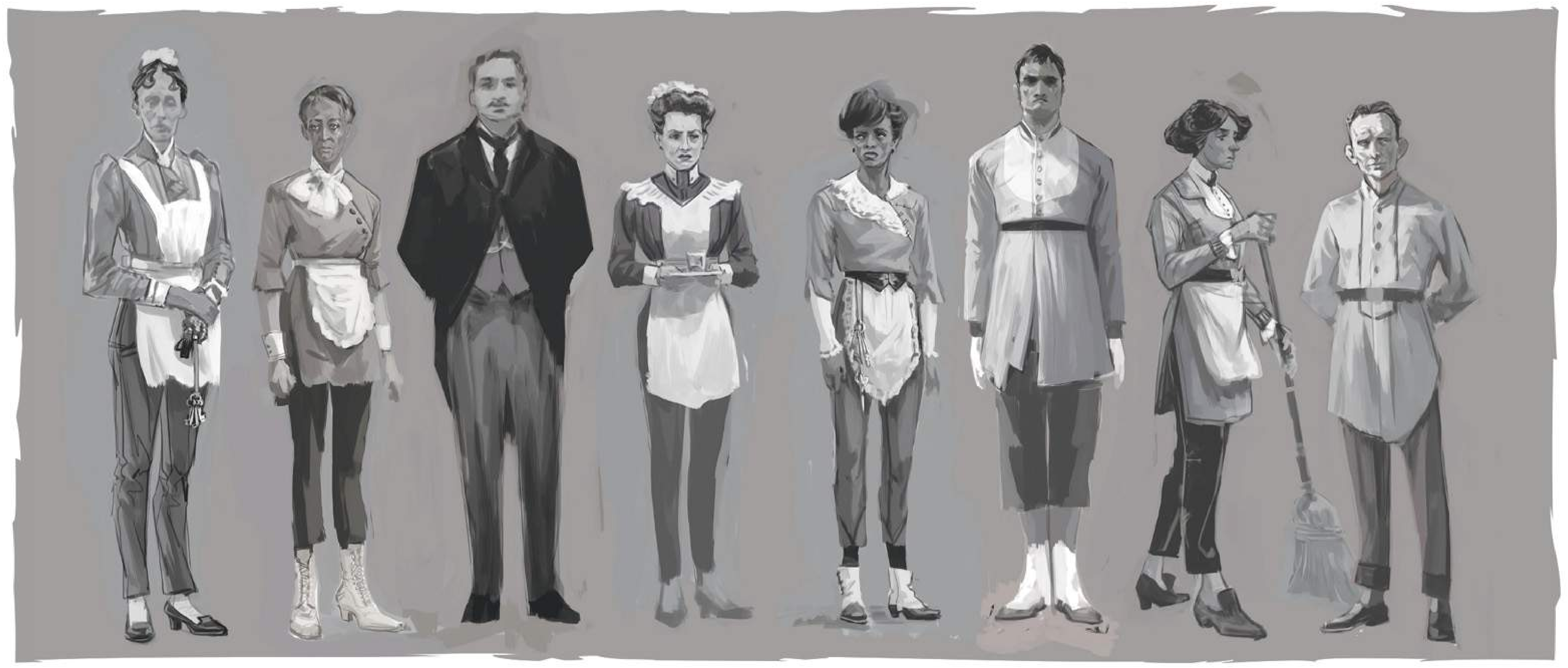


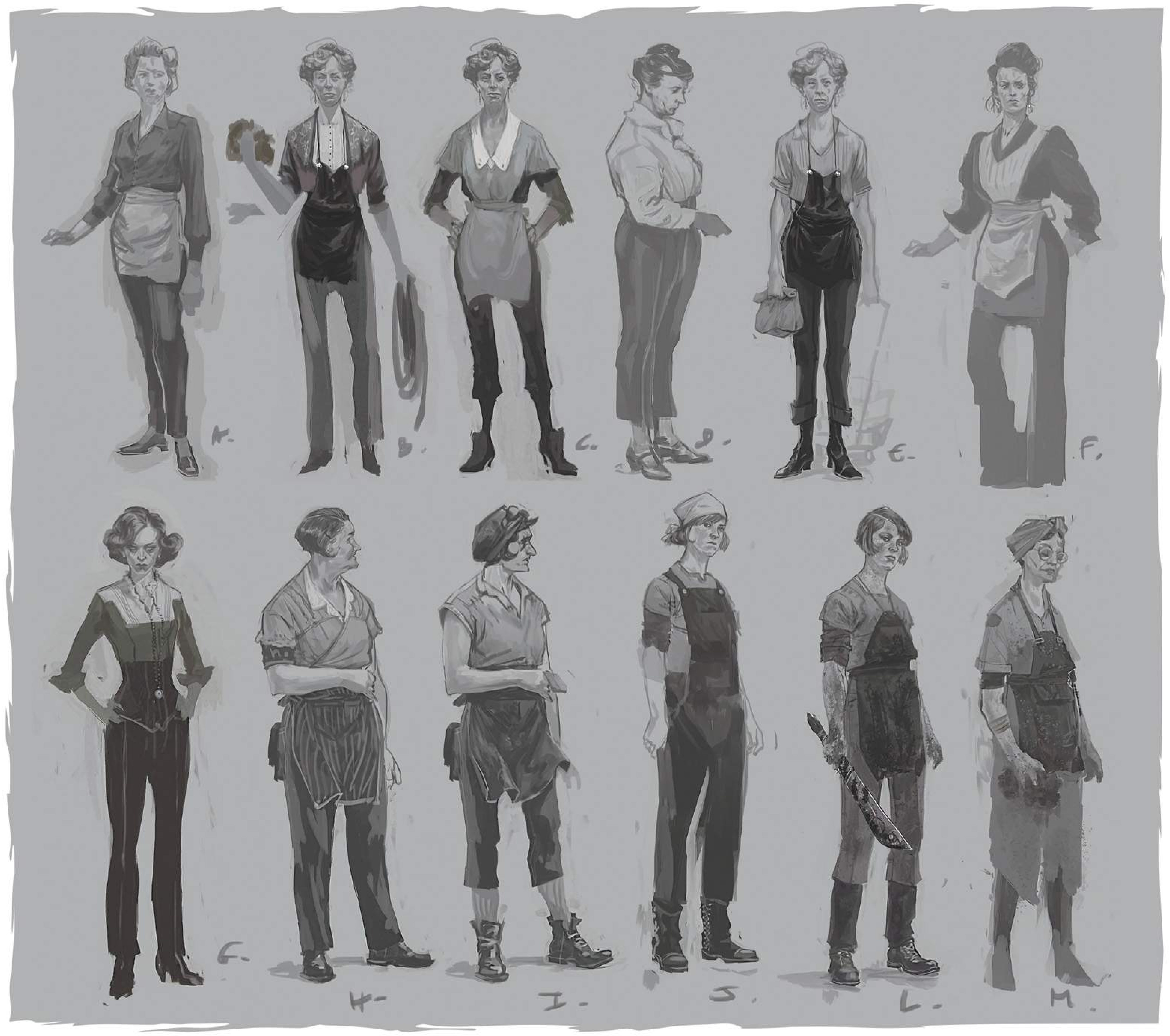


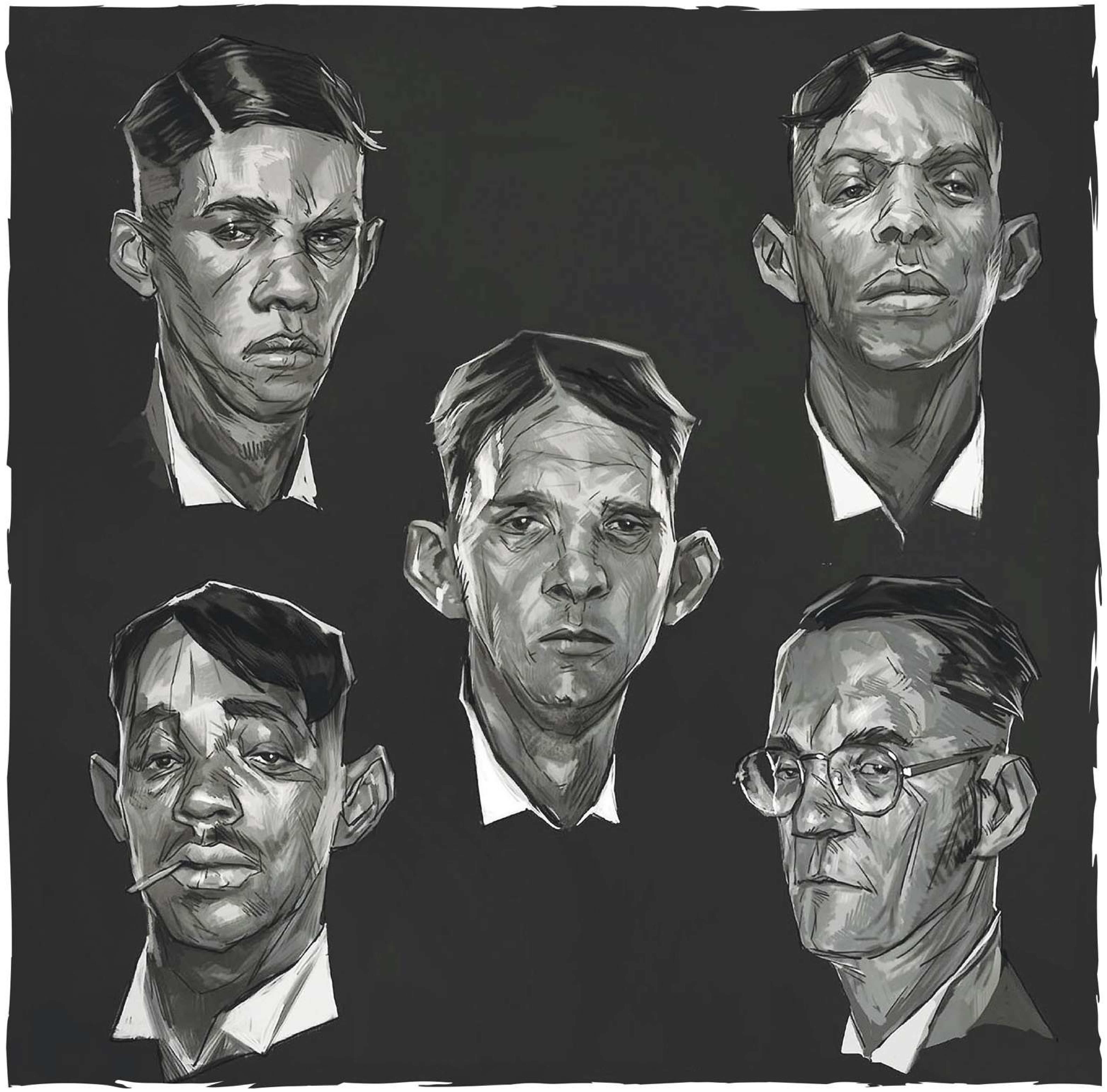
Each social class has a unique silhouette, and special attention was paid to all of our anatomy studies.
This page: Sergey Kolesov. *Opposite, top:* Elodie Marze. *Opposite, bottom:* Cédric Peyravernay.

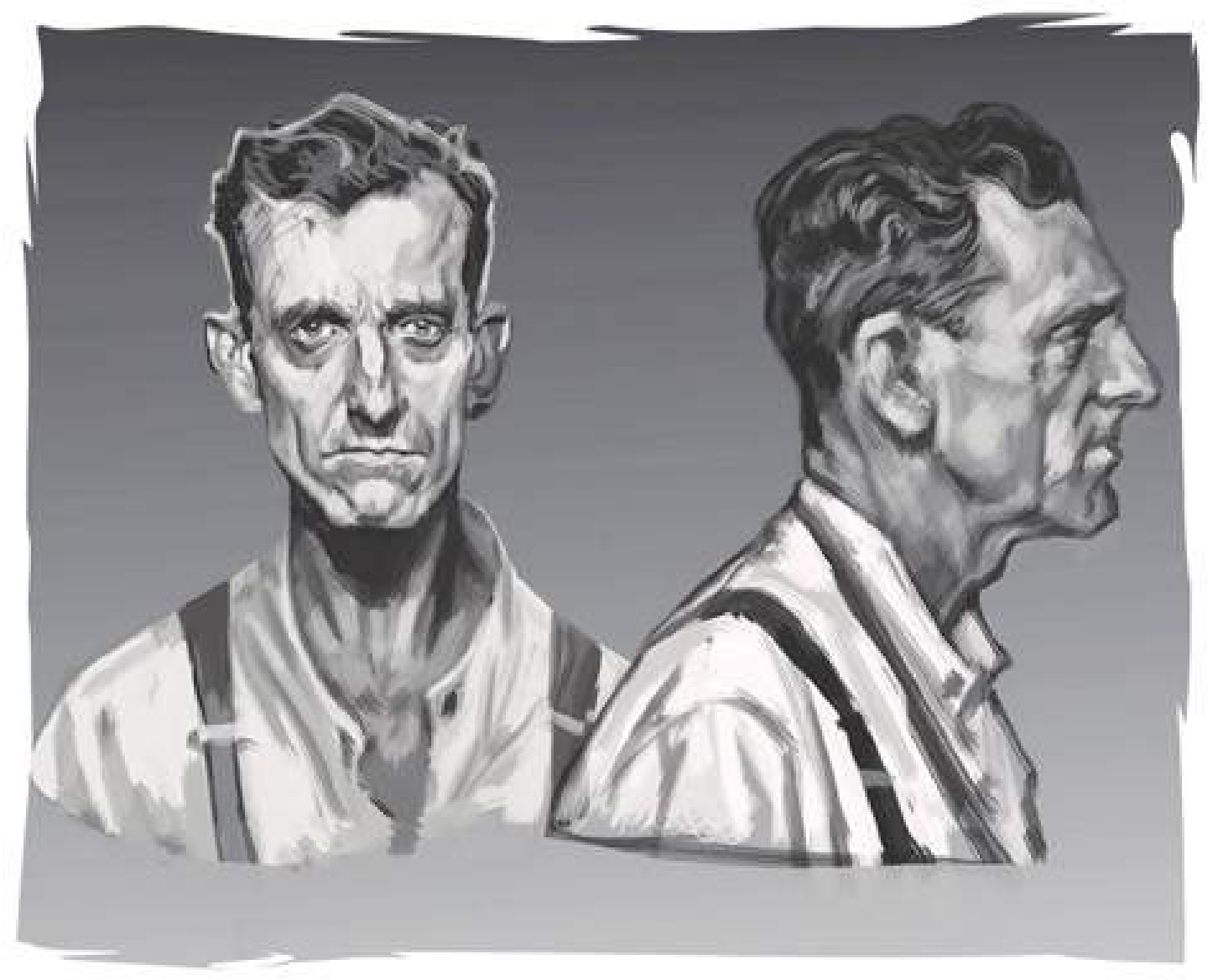


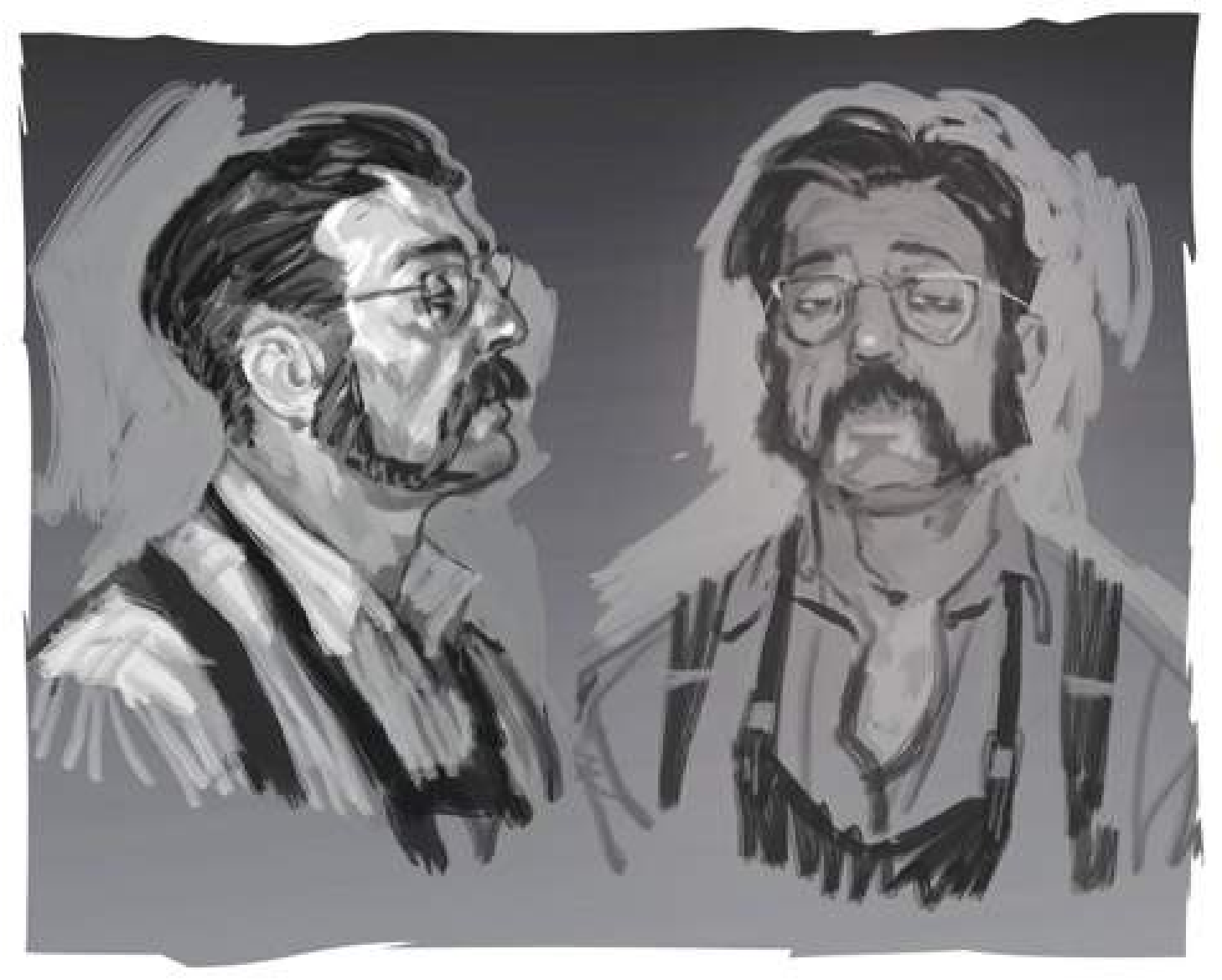


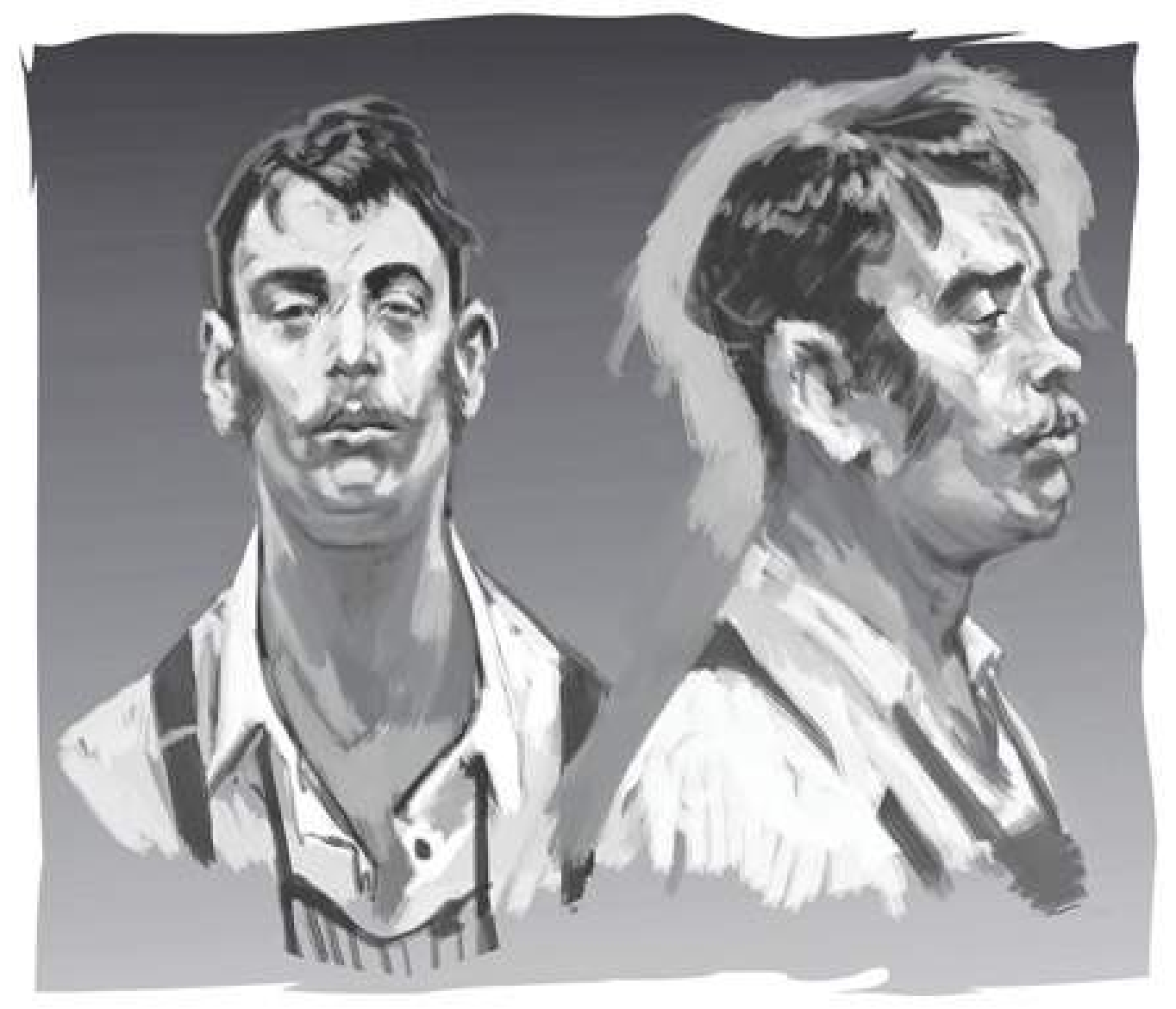




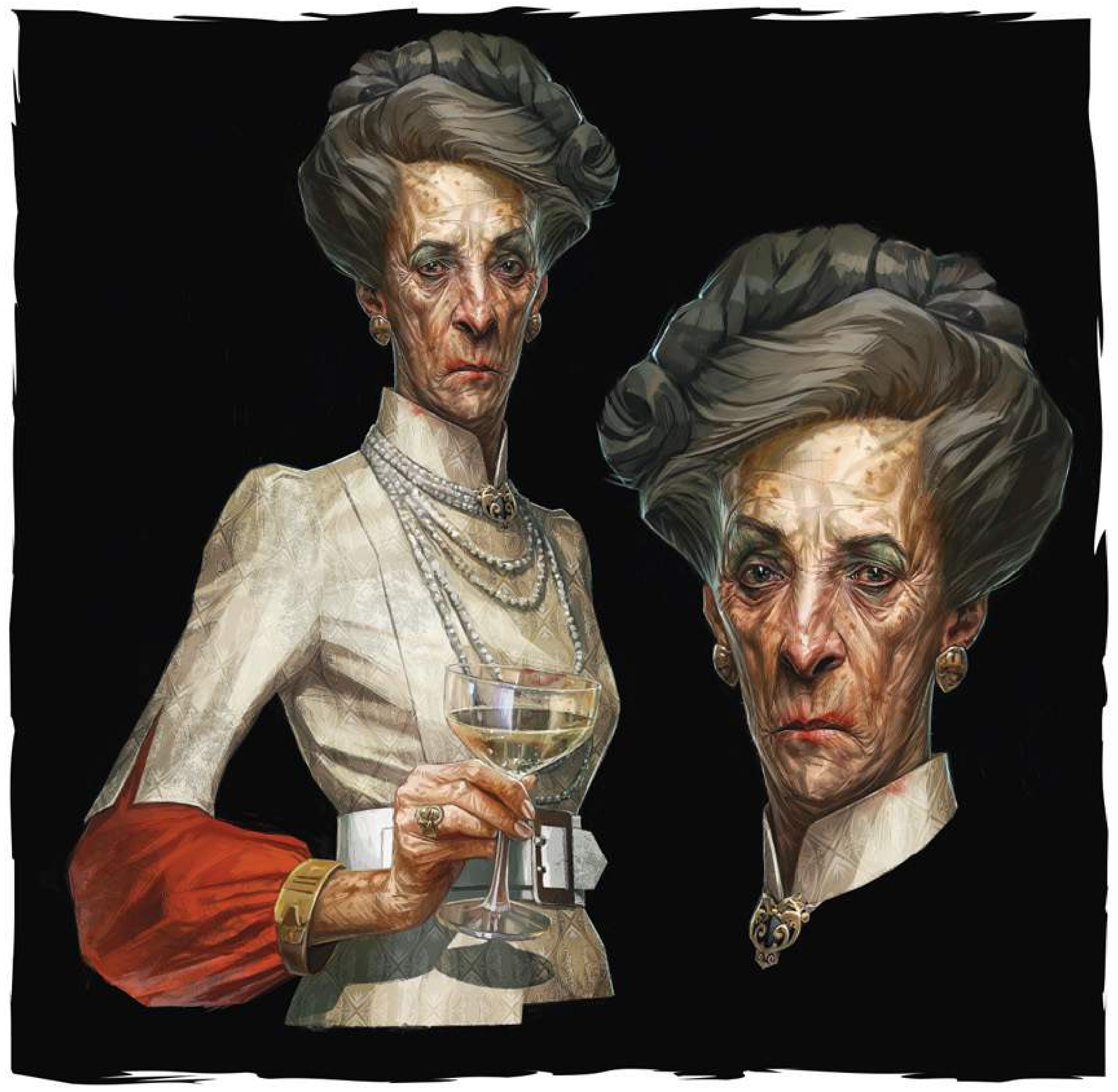


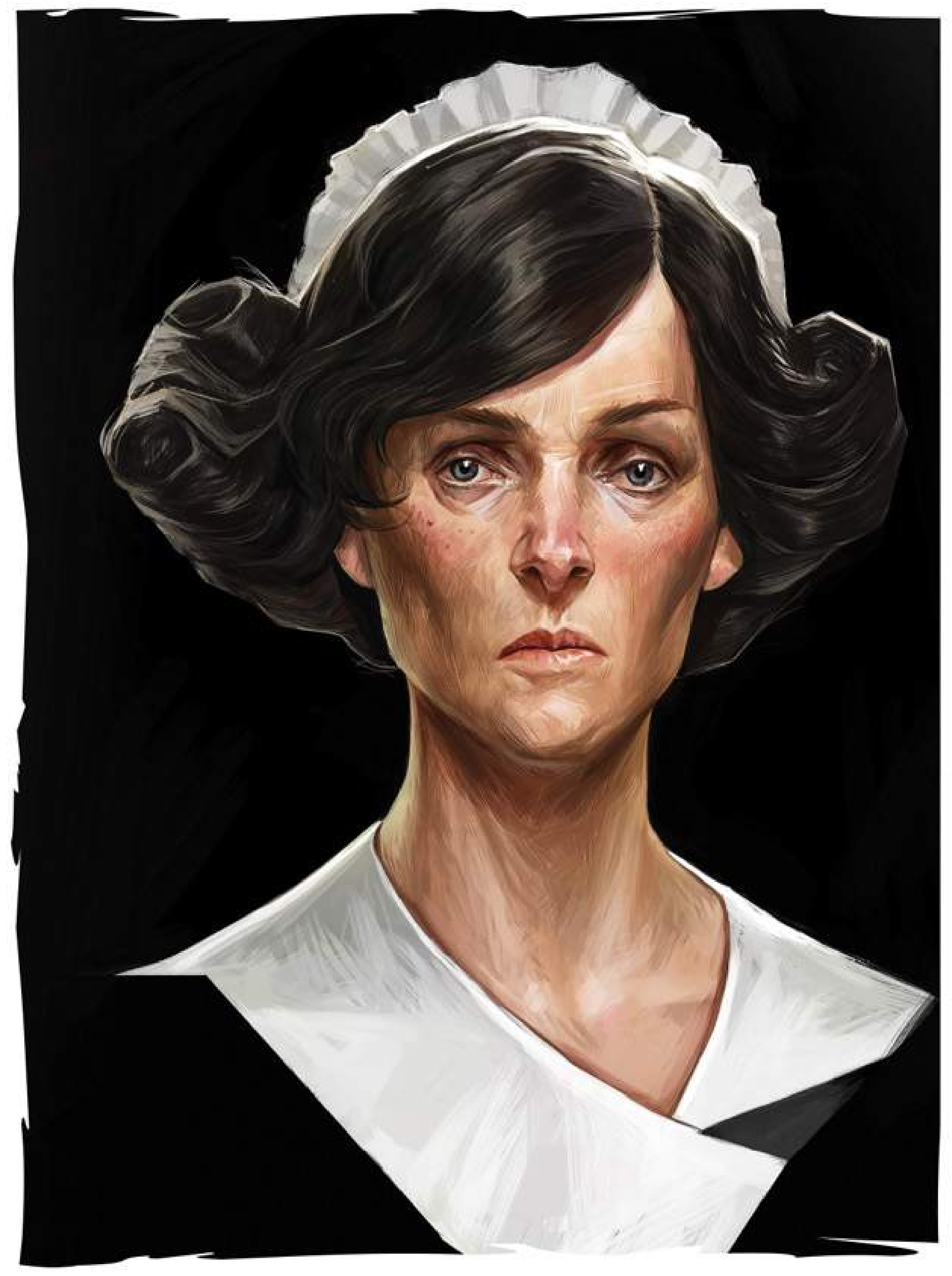


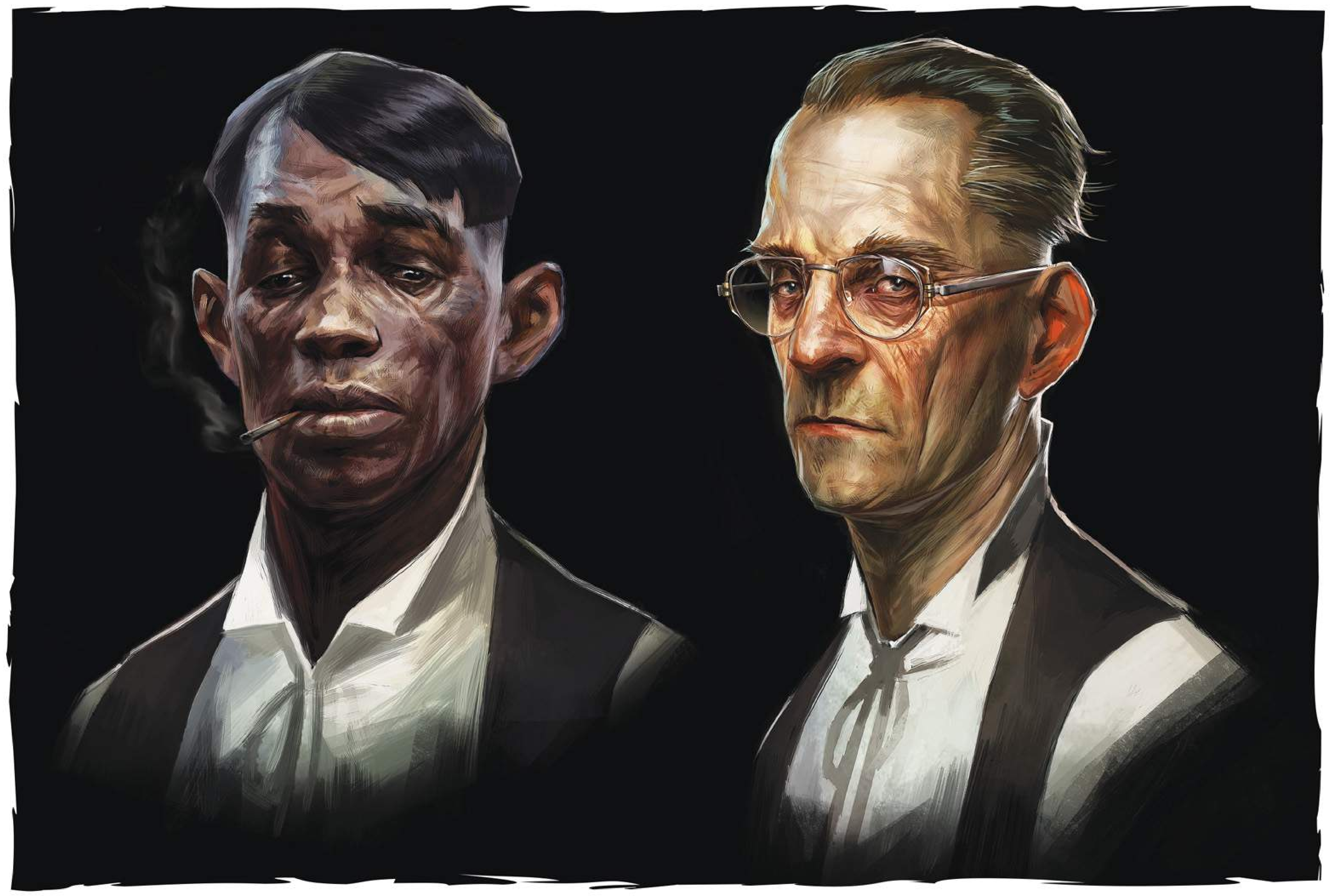




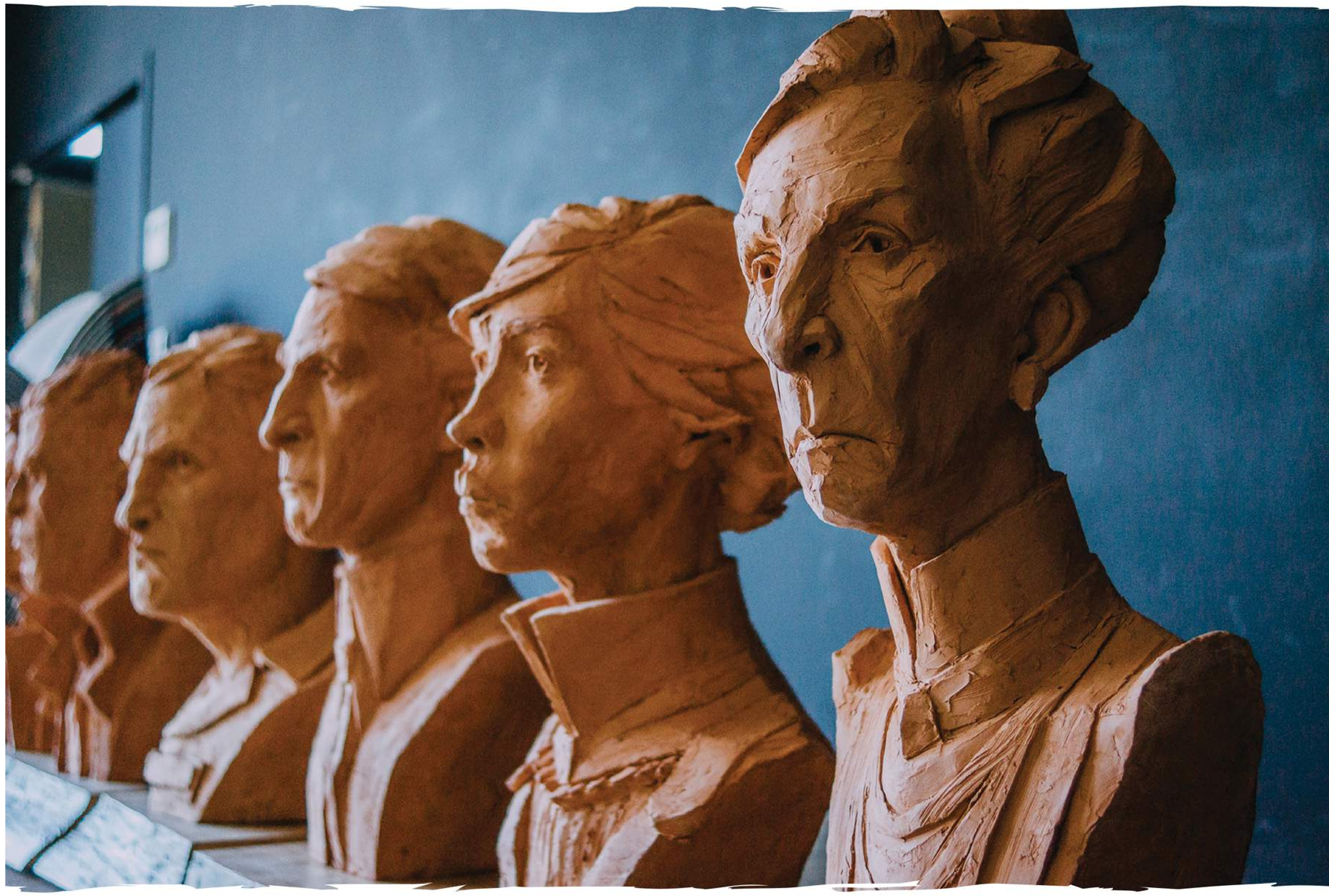
Costume and facial studies for our different workers.
Opposite and this page, bottom: Elodie Marze. *This page, top:* Cédric Peyravernay.

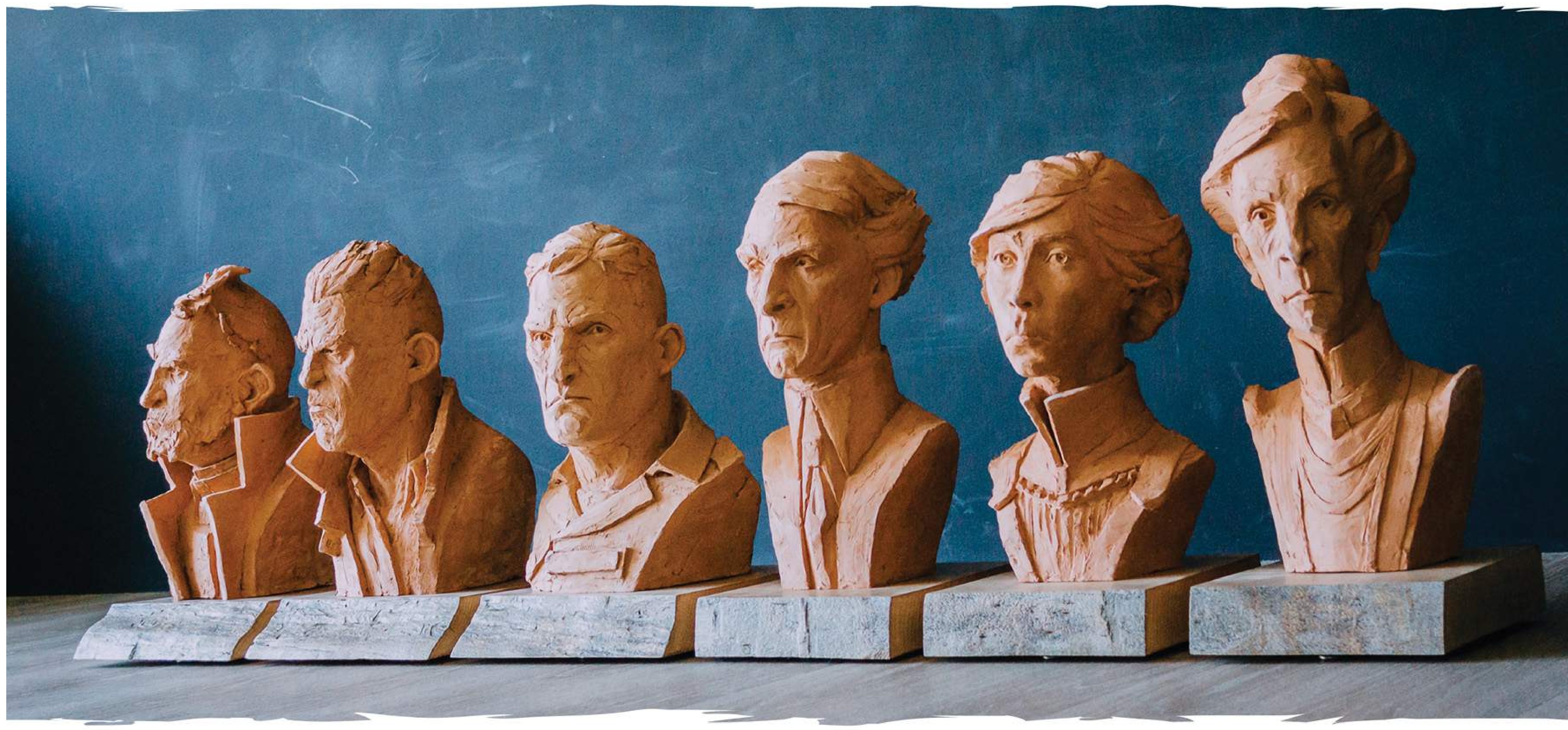


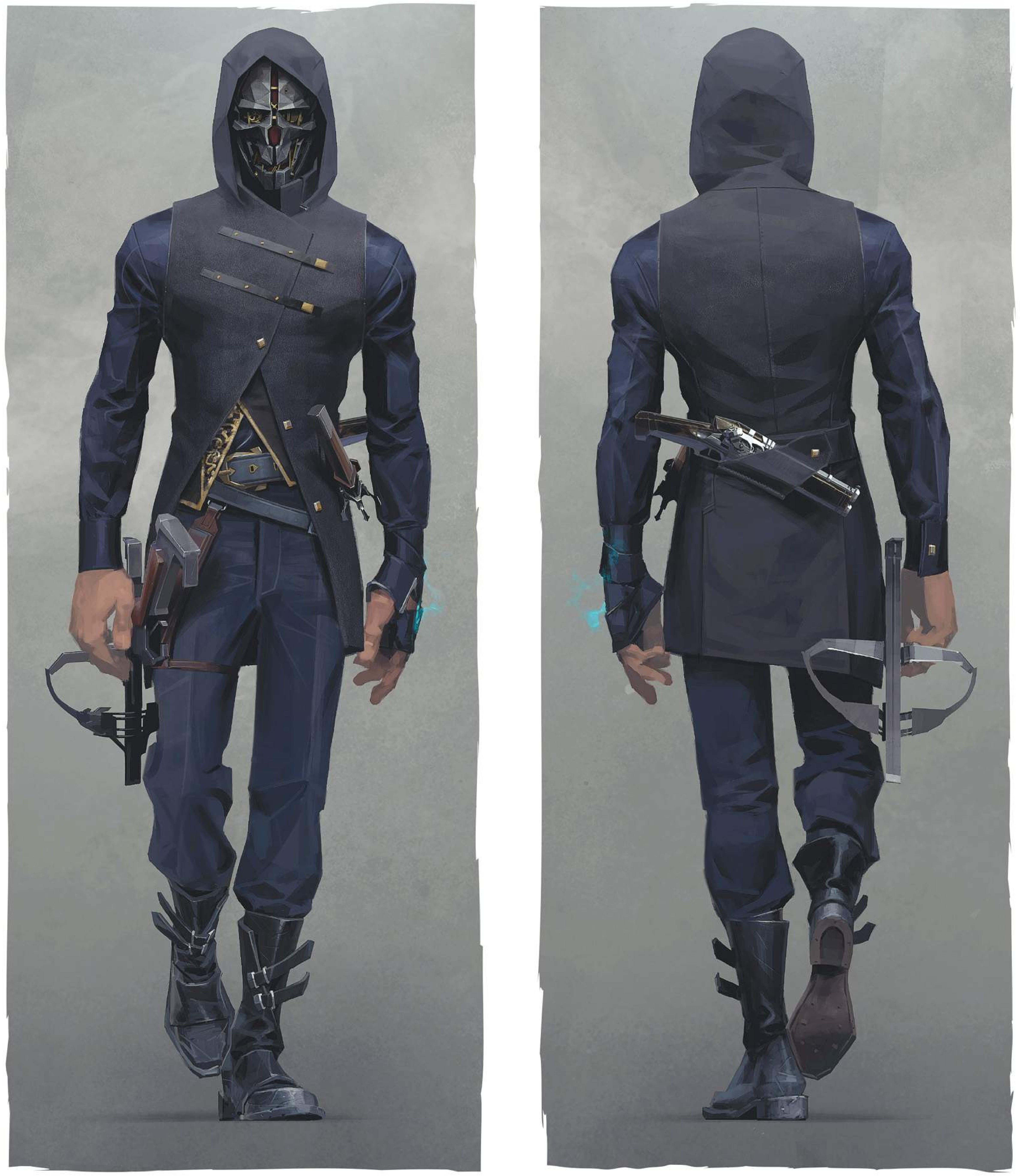


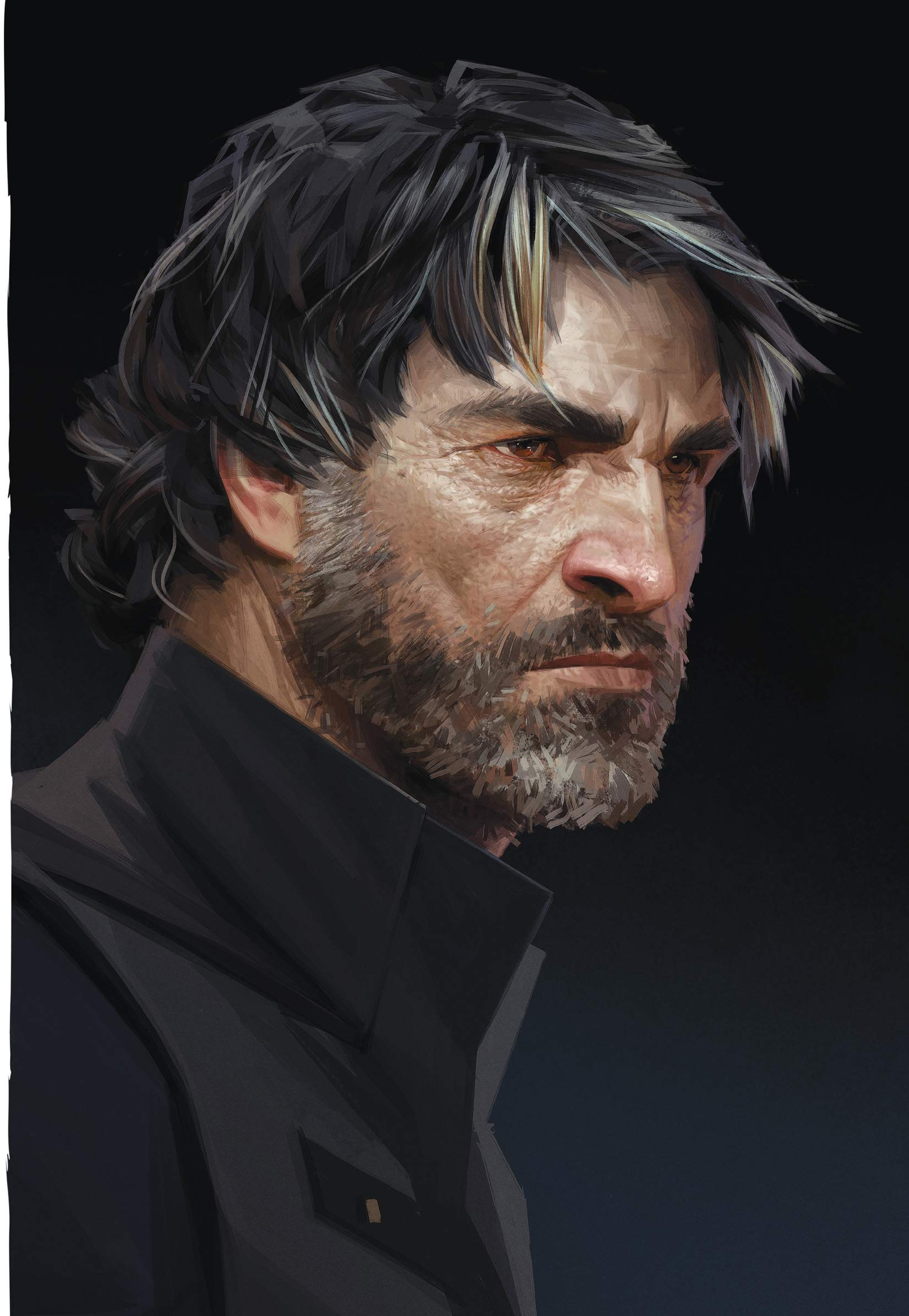


Clay sculpting allows the artists to set the look and anatomy of a subject after the 2D concept and before the 3D modeling. This saves time for the 3D modelers and helps unify the look of the characters.
This page: Cédric Peyravernay. *Opposite:* Lucie Minne.



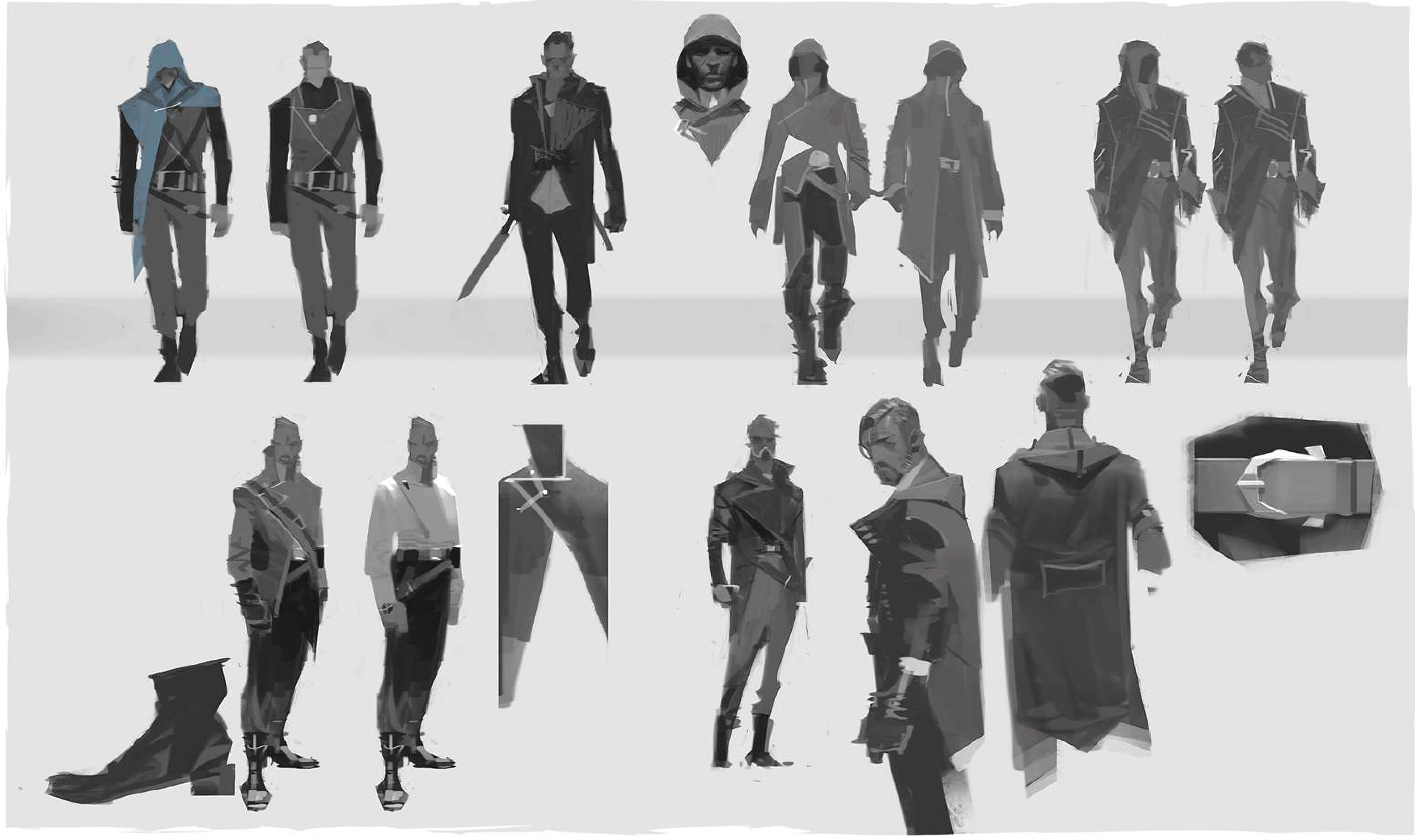


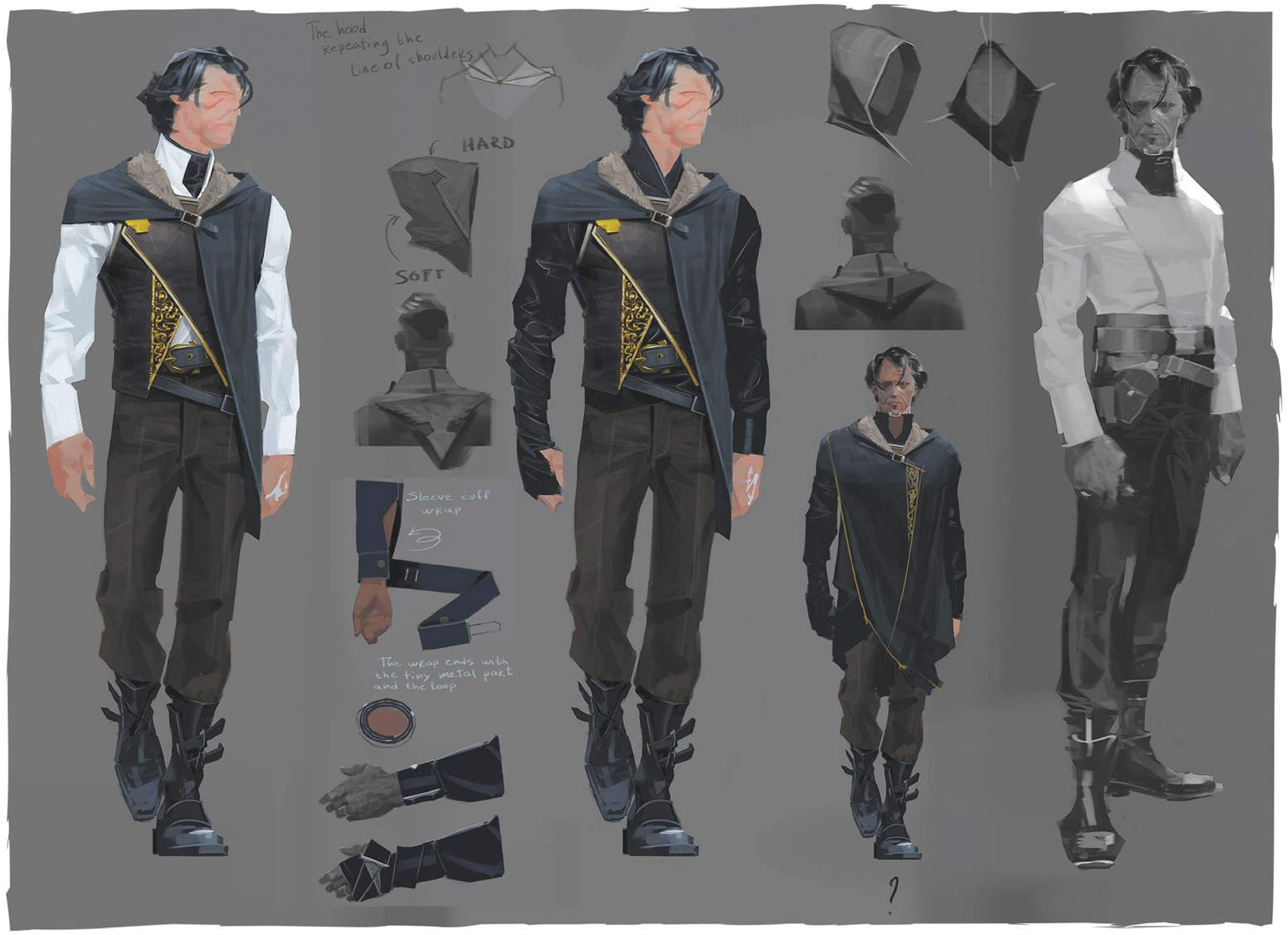


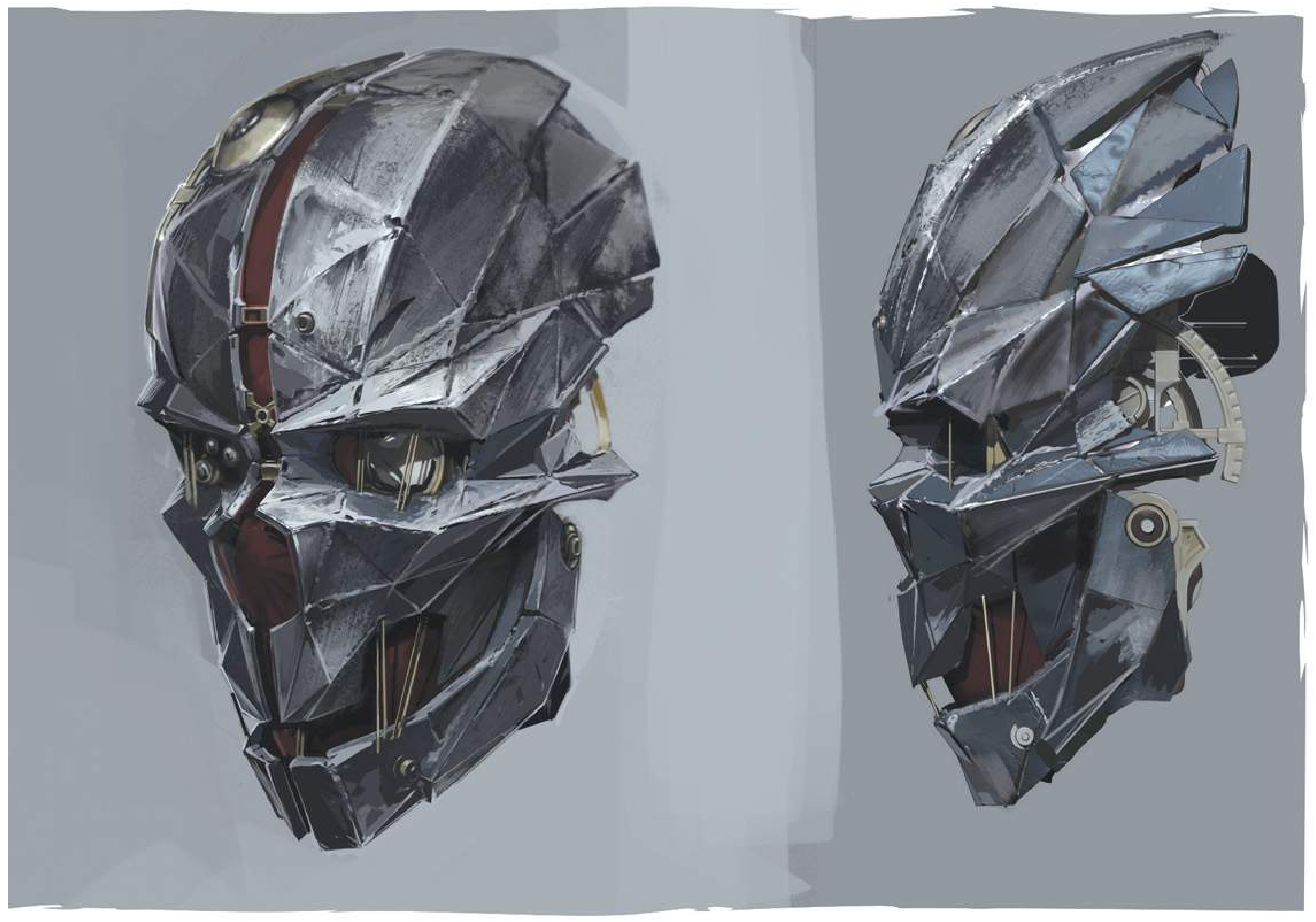


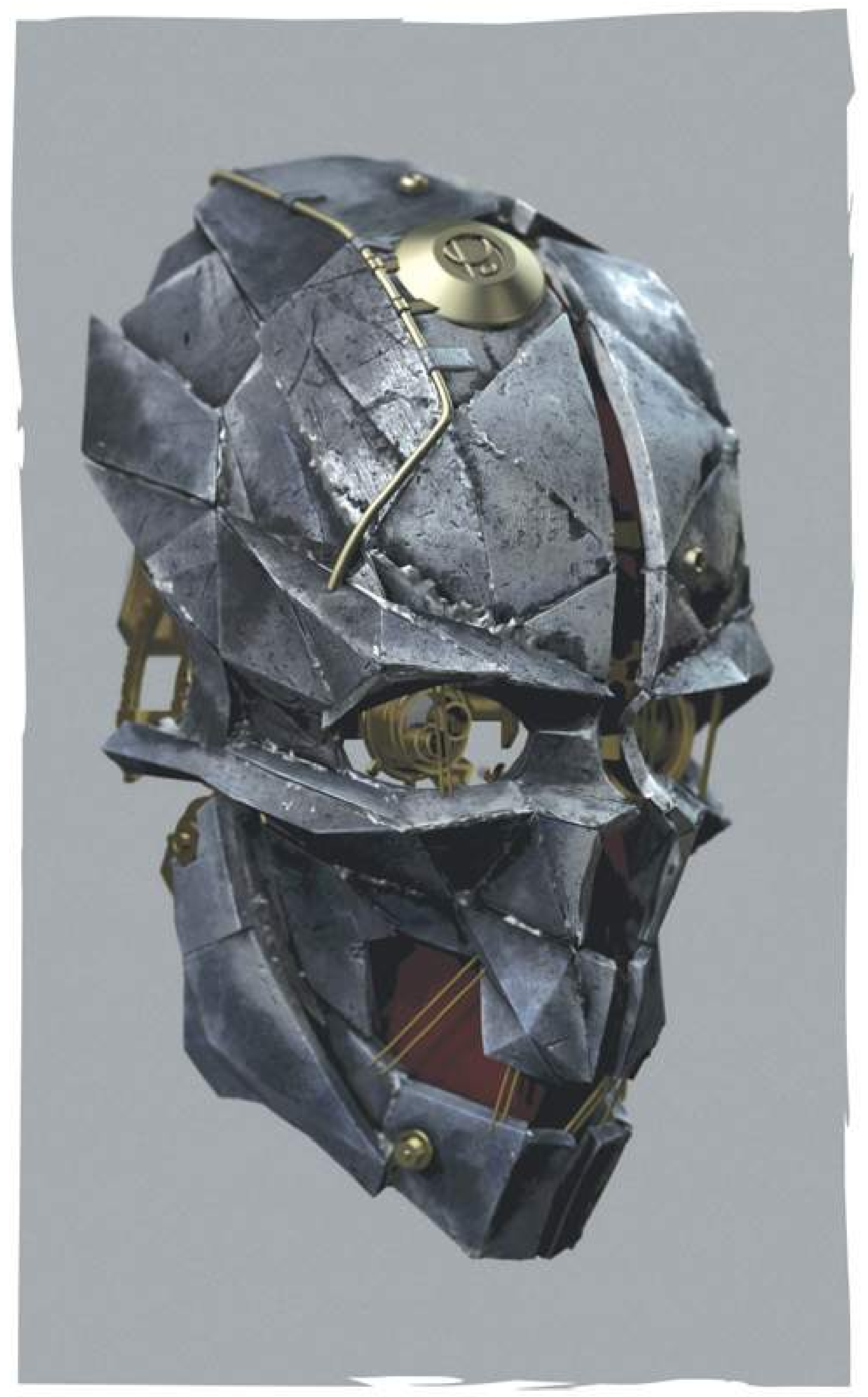
Corvo Attano Fifteen years separate the settings of the two games, and our wish was to update Corvo to reflect the fact that time has passed but also maintain some of his iconic look from the first game. Our main focus was on tailoring a new costume that fits his position in society but also reflects the assassin he becomes once more when the game starts. His coat is well cut and adjusted to allow for greater mobility while he's using his powers. His mask also got special attention: we've changed the material to sewn metal, while the size has been adjusted to fit his face more closely.

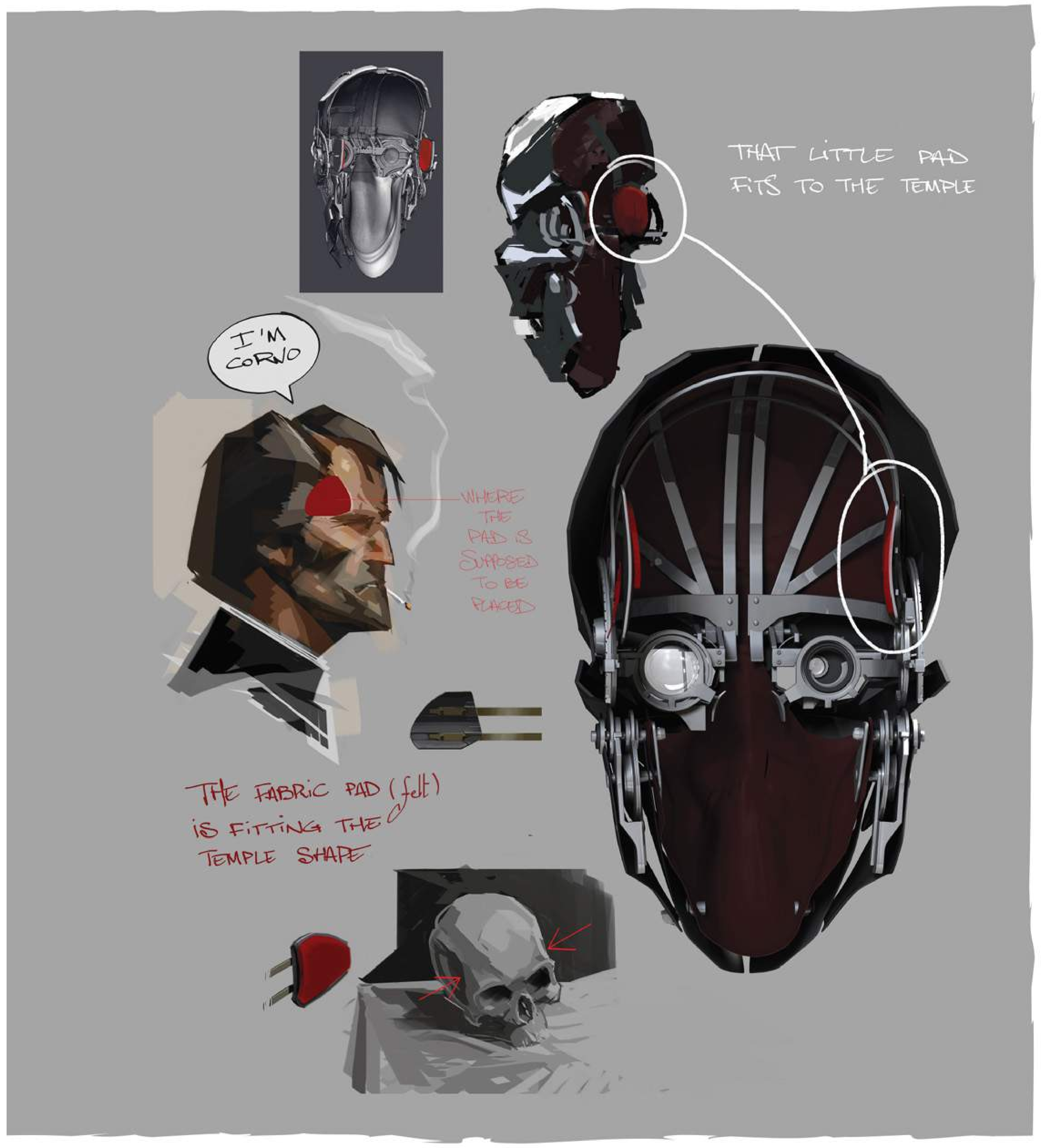
This spread: Sergey Kolesov.

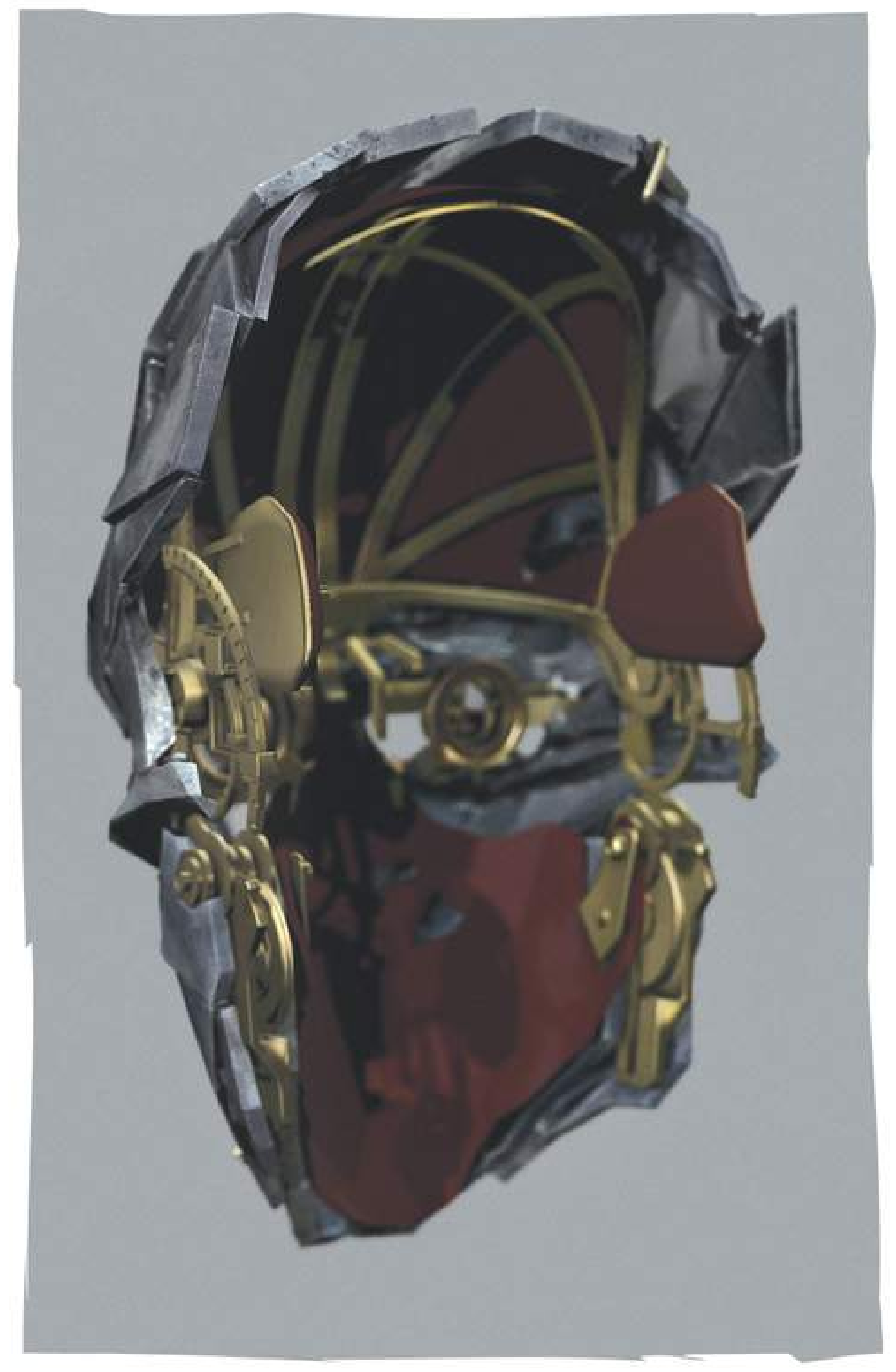



The hood repeating the line of shoulders
HARD
SOFT
Sleeve cuff wrap
The wrap ends with the tiny metal part and the loop
?





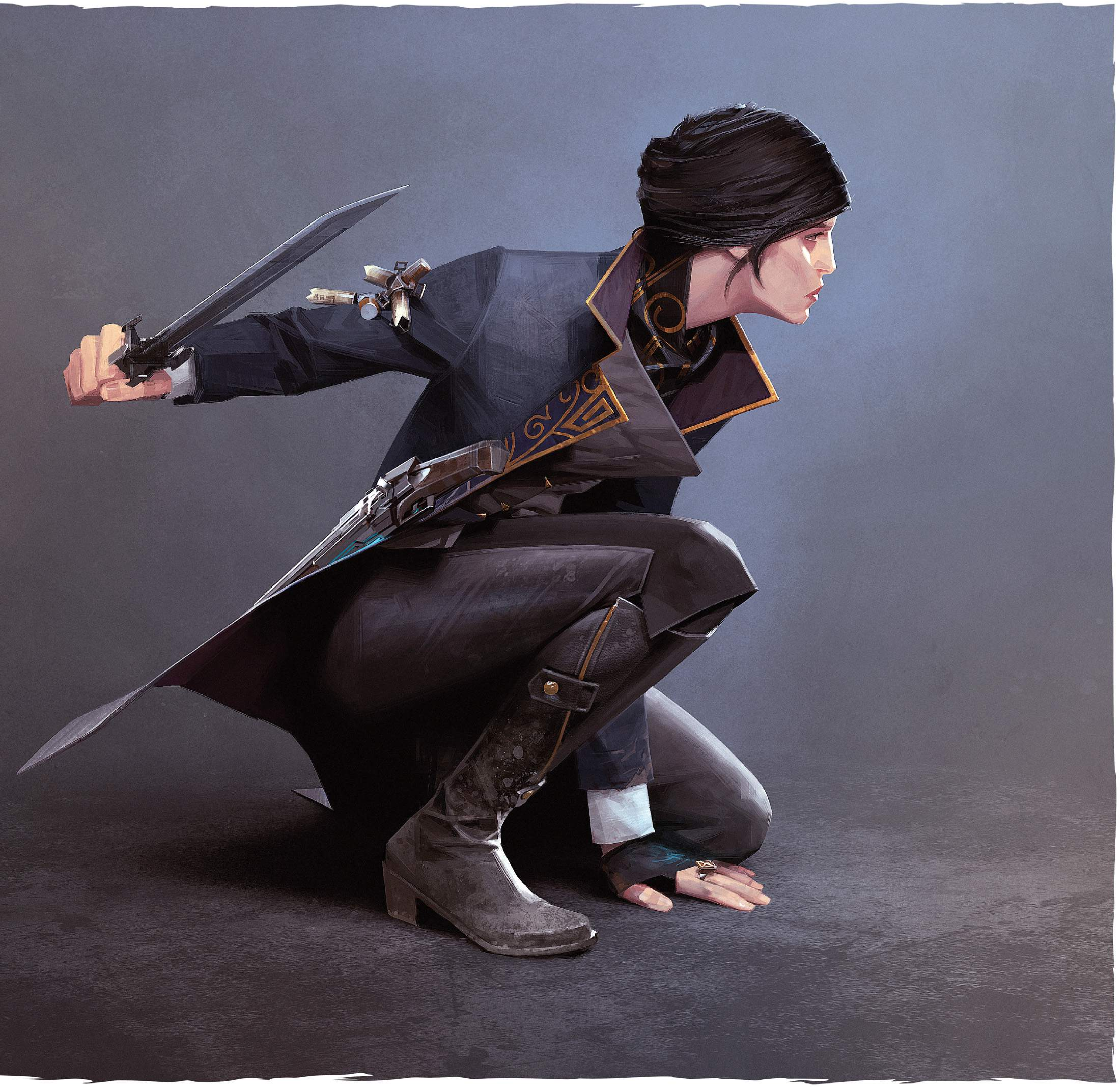

THAT LITTLE PAD FITS TO THE TEMPLE
I'M CORVO
WHERE THE PAD IS SUPPOSED TO BE PLACED
THE FABRIC PAD (felt) IS FITTING THE TEMPLE SHAPE

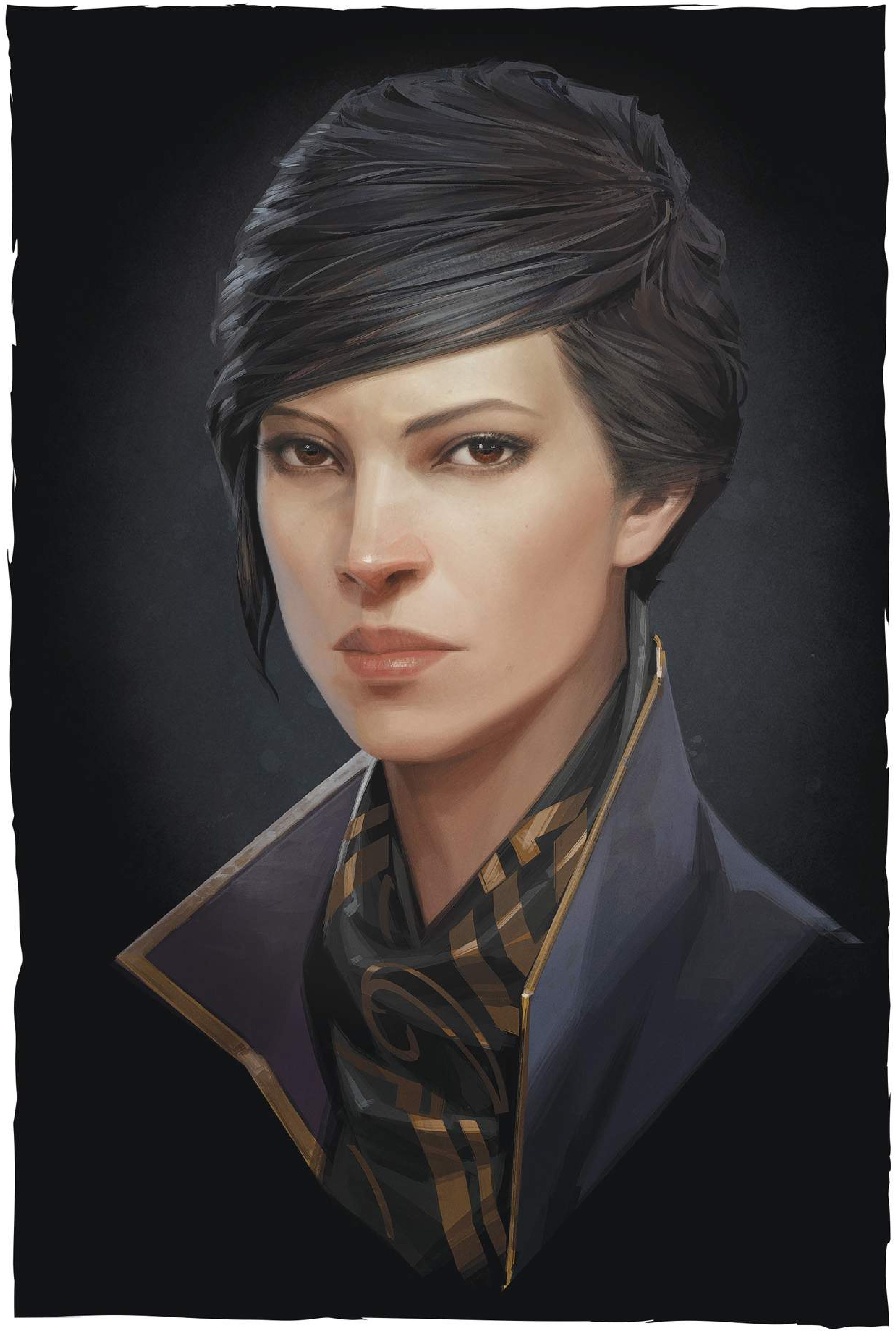


The first step in developing a character is always to create a lineup of silhouettes. This helps us secure the base look before adding more precise details.

Opposite: Sergey Kolesov.

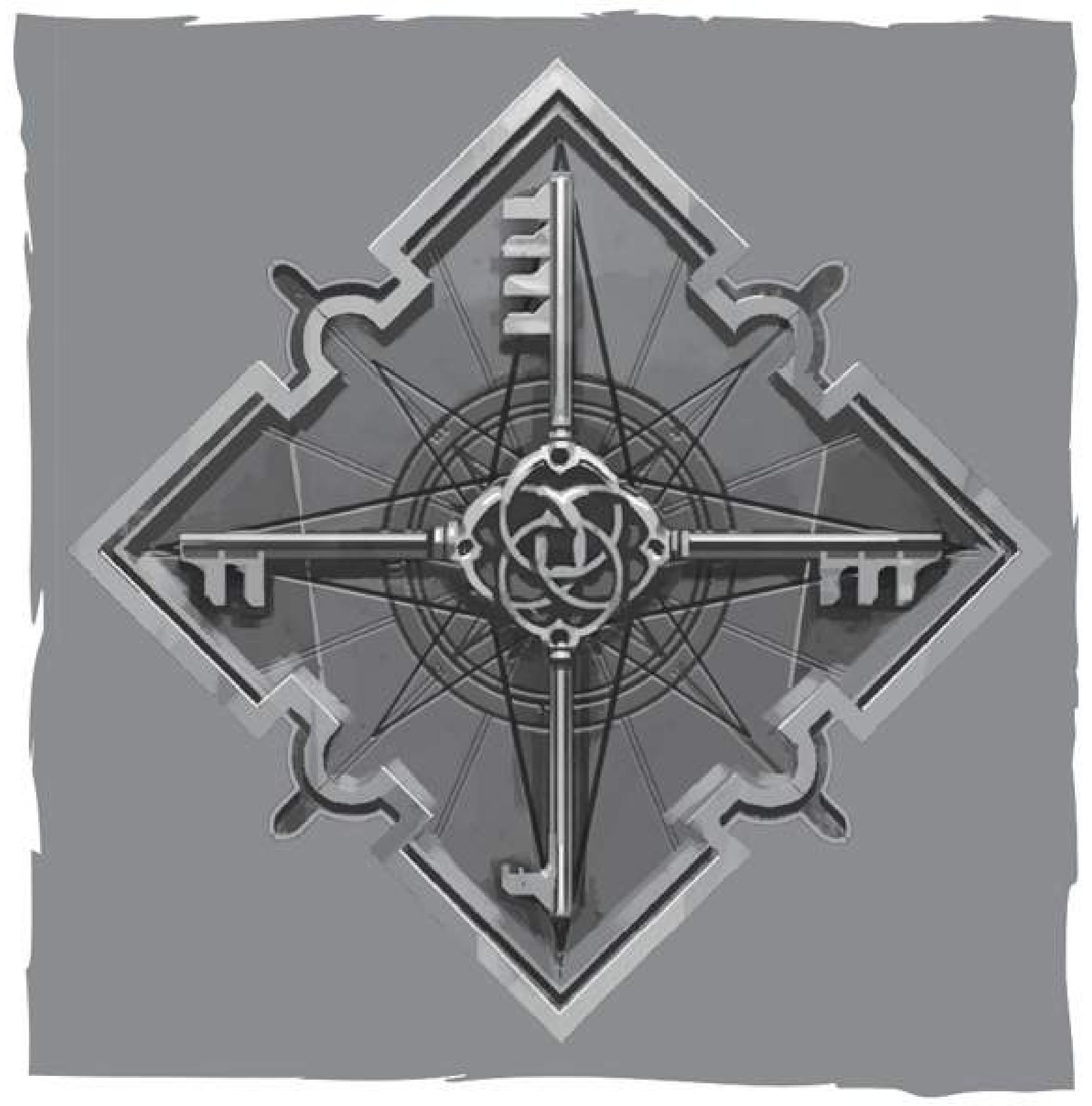
This page: Jean-Luc Monnet.

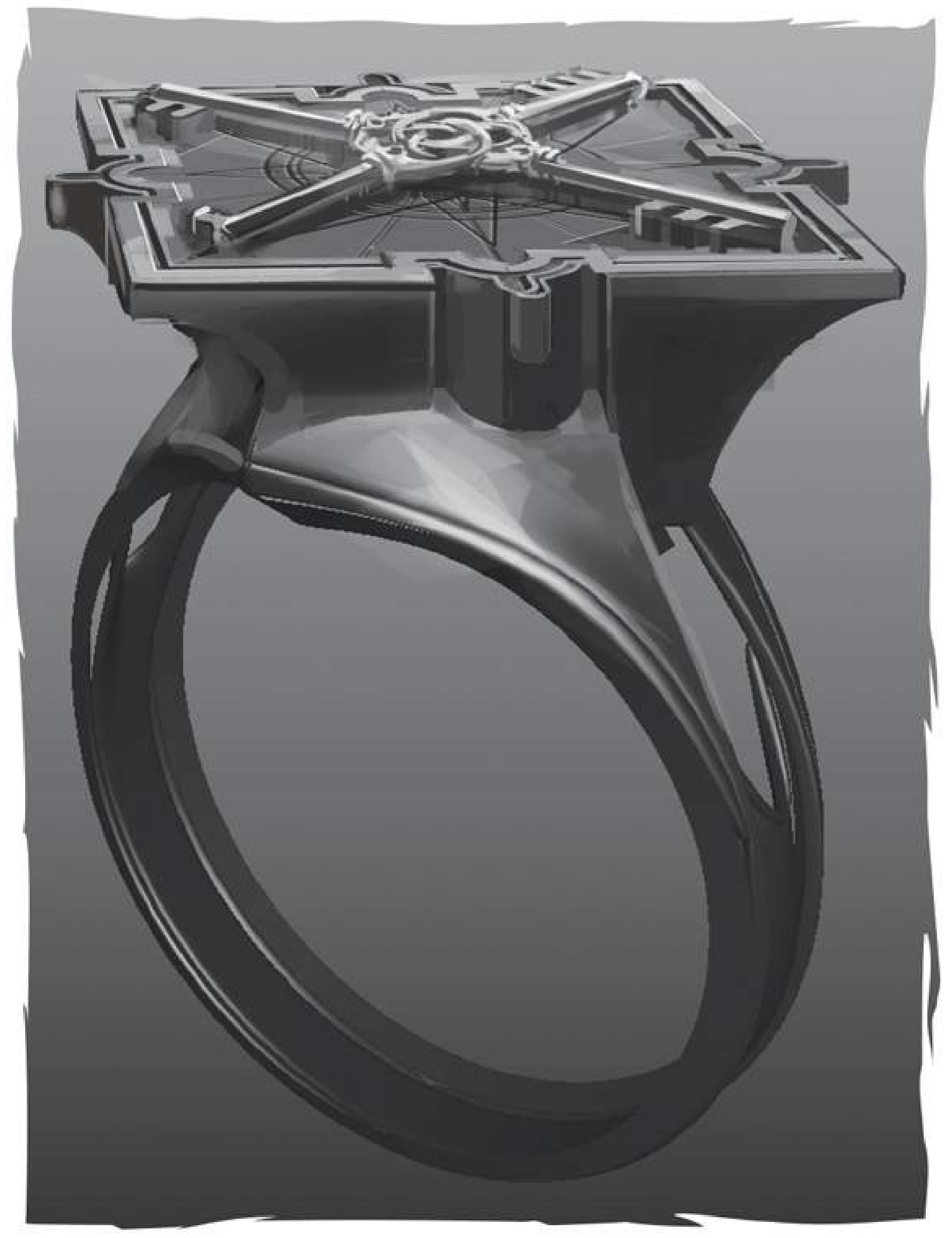


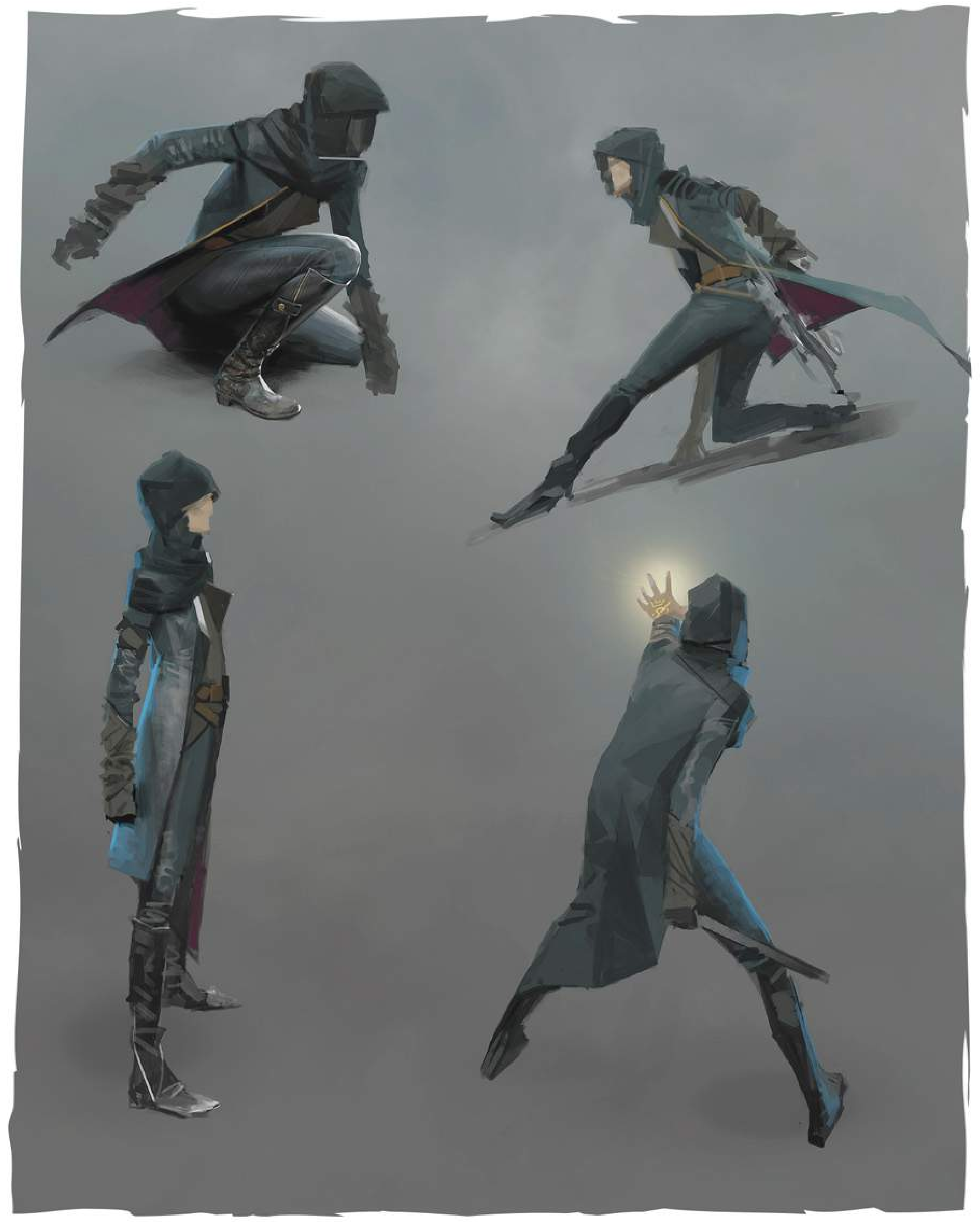


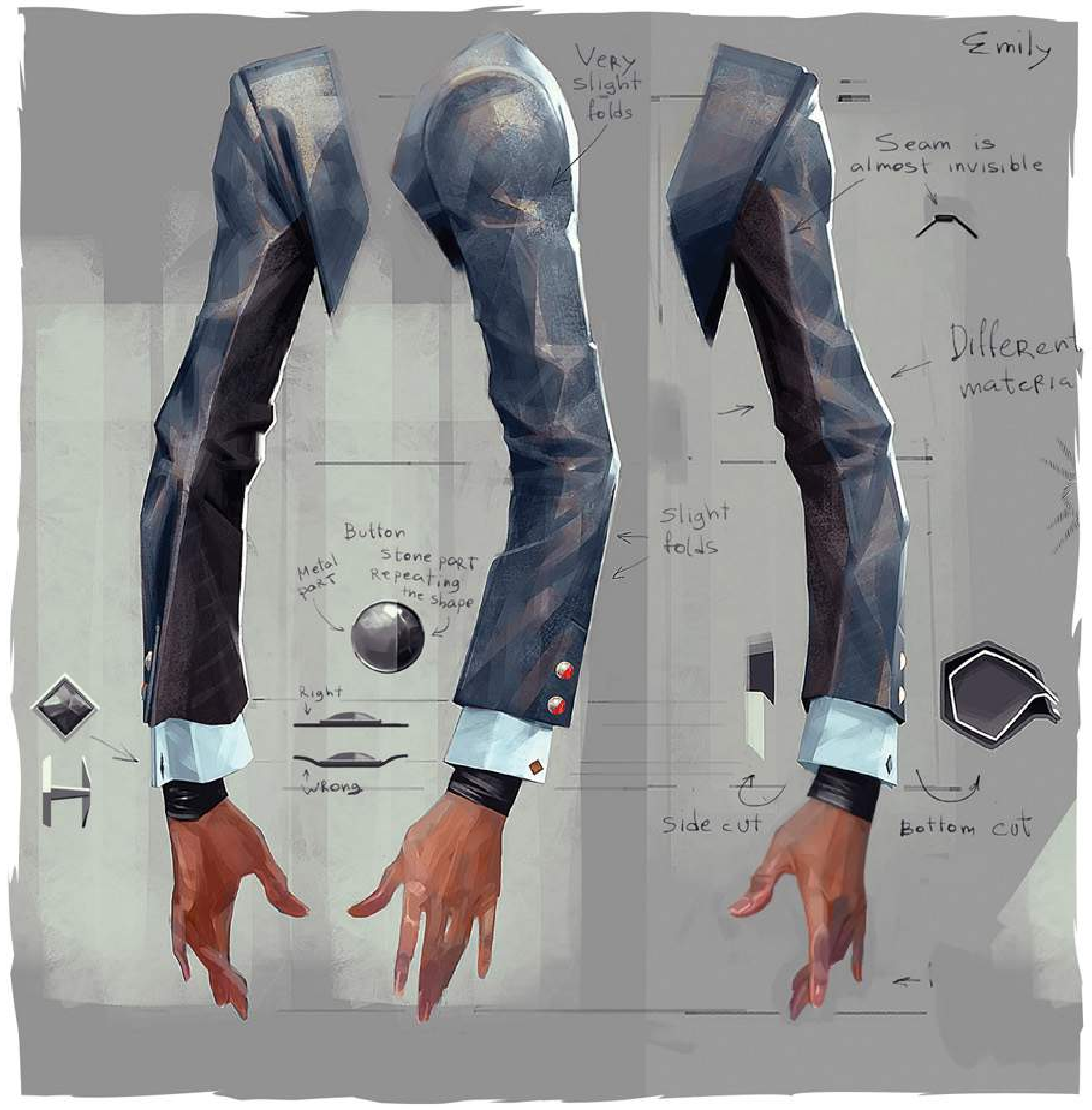
Emily Kaldwin People were excited when we first announced internally that Emily would be the major player in this new opus. We poured all of our love and talent into the design of her look. Part of the inspiration comes from fashion shows and the way tailors work, which led to this handcrafted costume that reflects Emily's status, elegance, and lethality.

This spread: Sergey Kolesov.

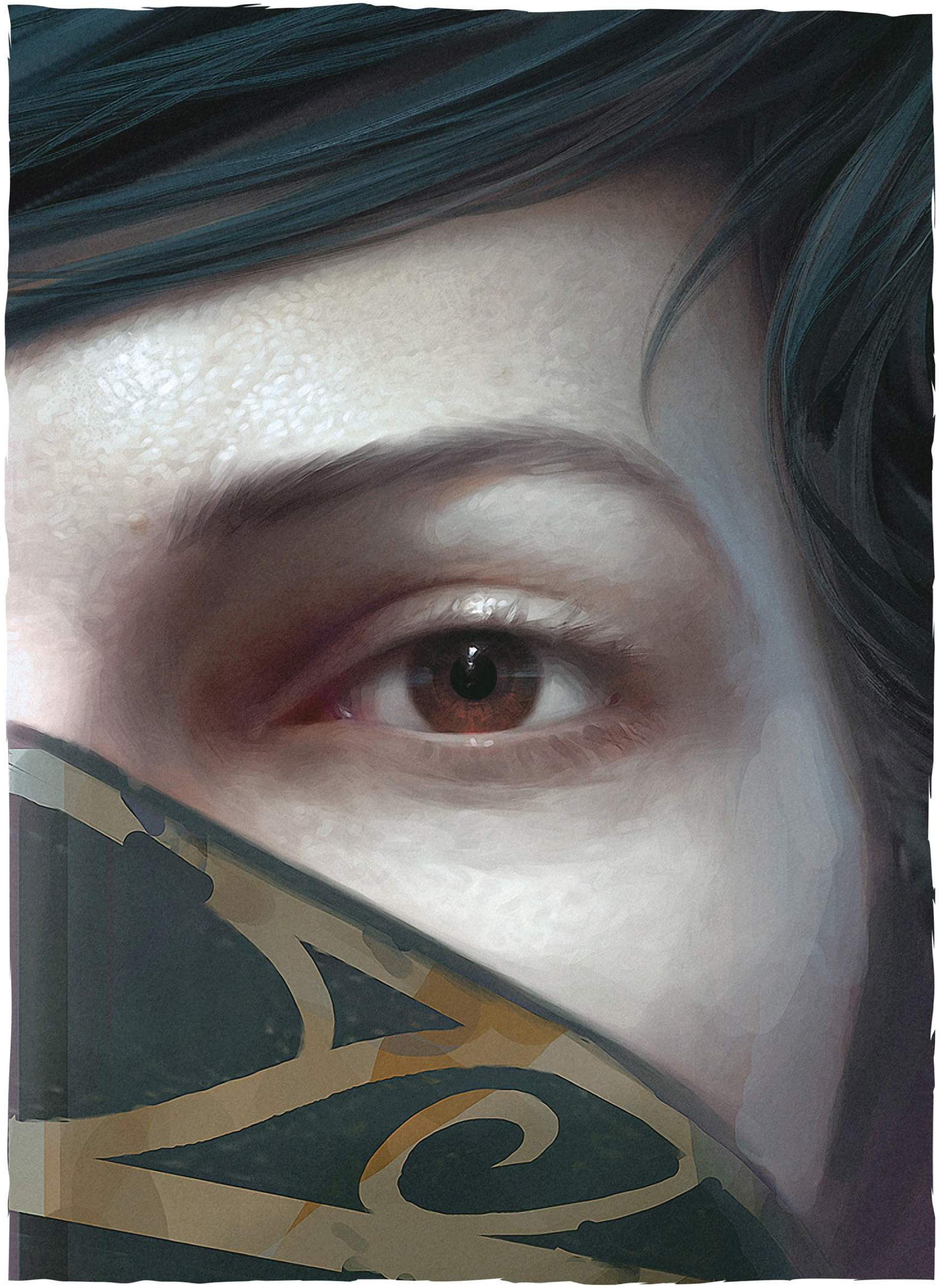


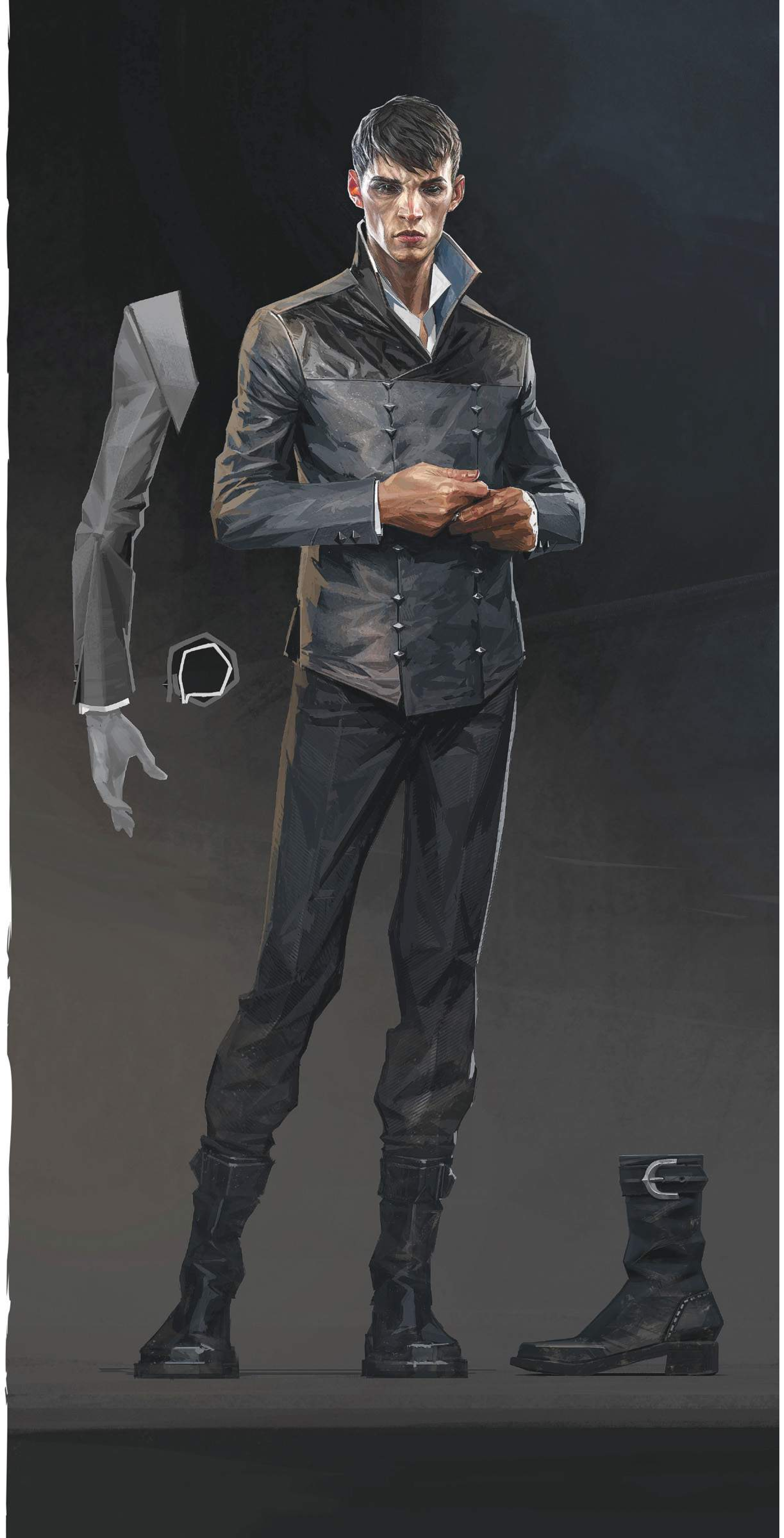





Emily
Very slight folds
Seam is almost invisible
Different materia
Slight folds
Button
Metal part
Stone part Repeating the shape
Right
Wrong
Side cut
Bottom cut

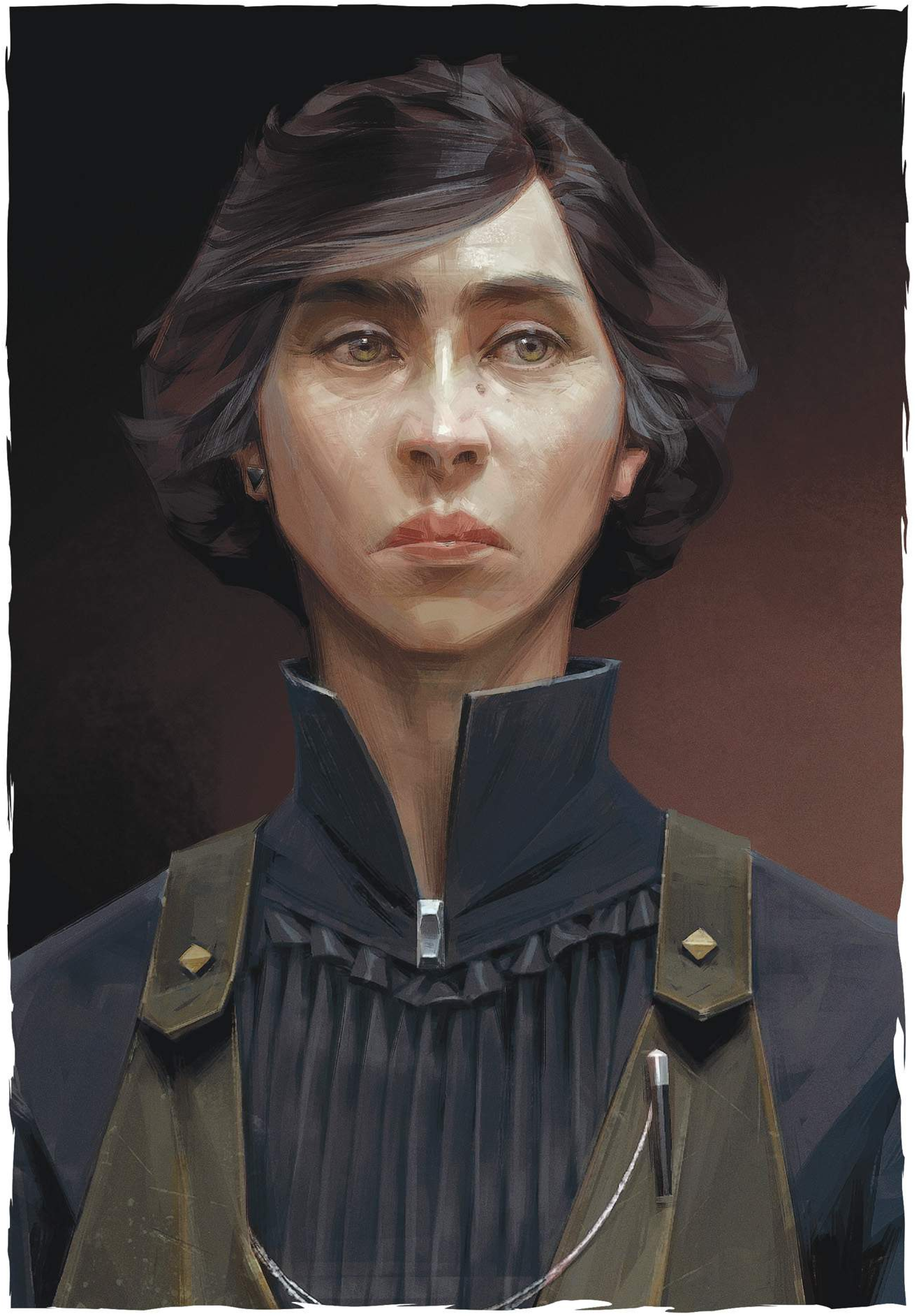
The image showcasing Emily's arm is the perfect example of our artistic philosophy. We're not careless with details, and we apply everything we've learned at school and from experience to every piece we create: how the texture of a material impacts the folds, what the silhouette of a cuff looks like, etc. . . .
Opposite and this page, right: Emily studies by Sergey Kolesov. *This page, left:* Ring by Jean-Luc Monnet.





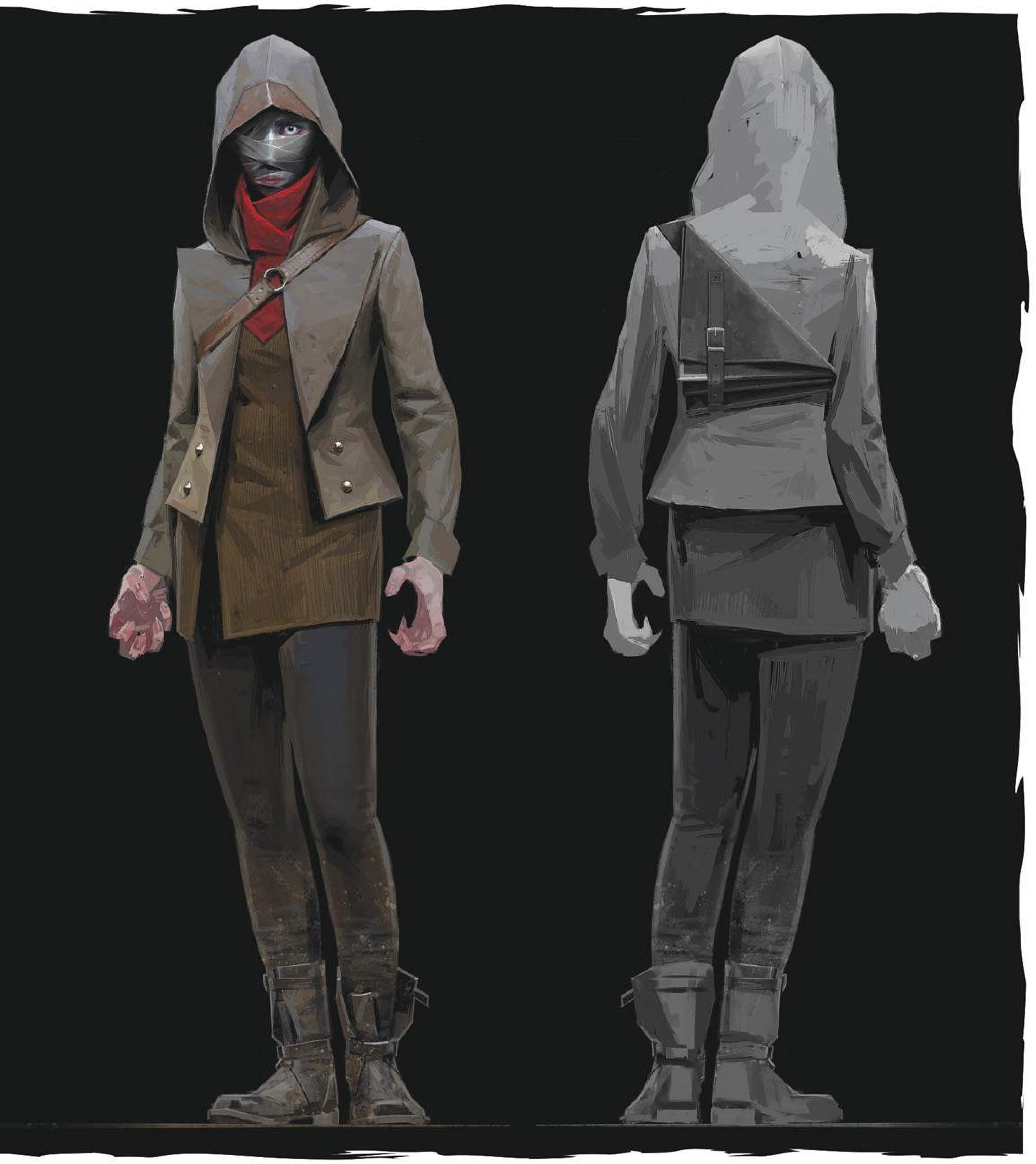
The Outsider

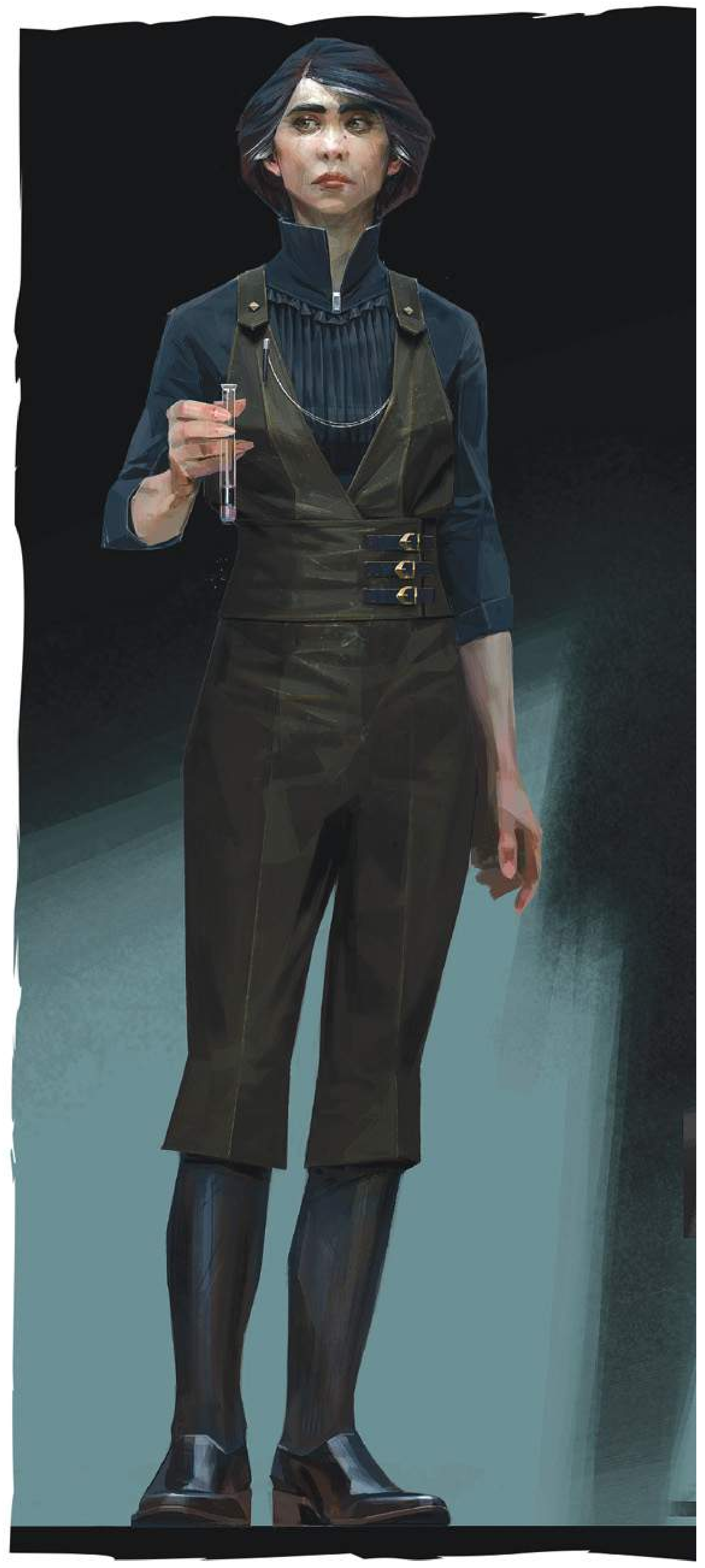
Just as we brought our expertise to the new characters in *Dishonored 2*, we also did a pass on the returning figures, like the Outsider. Here you can see the silhouette is more balanced, and some details have been slightly redesigned.
This page: Cédric Peyravernay and Sergey Kolesov.

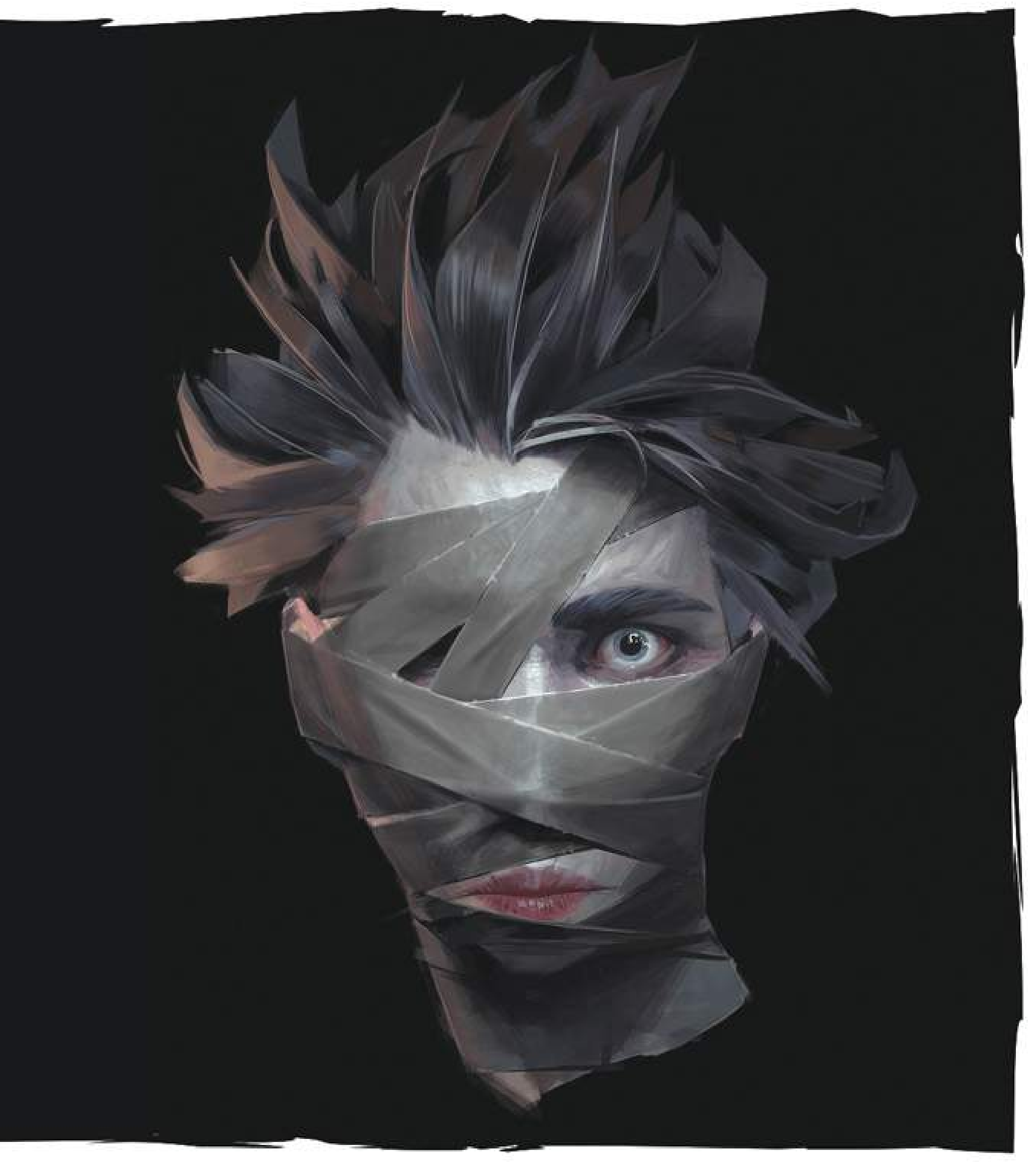


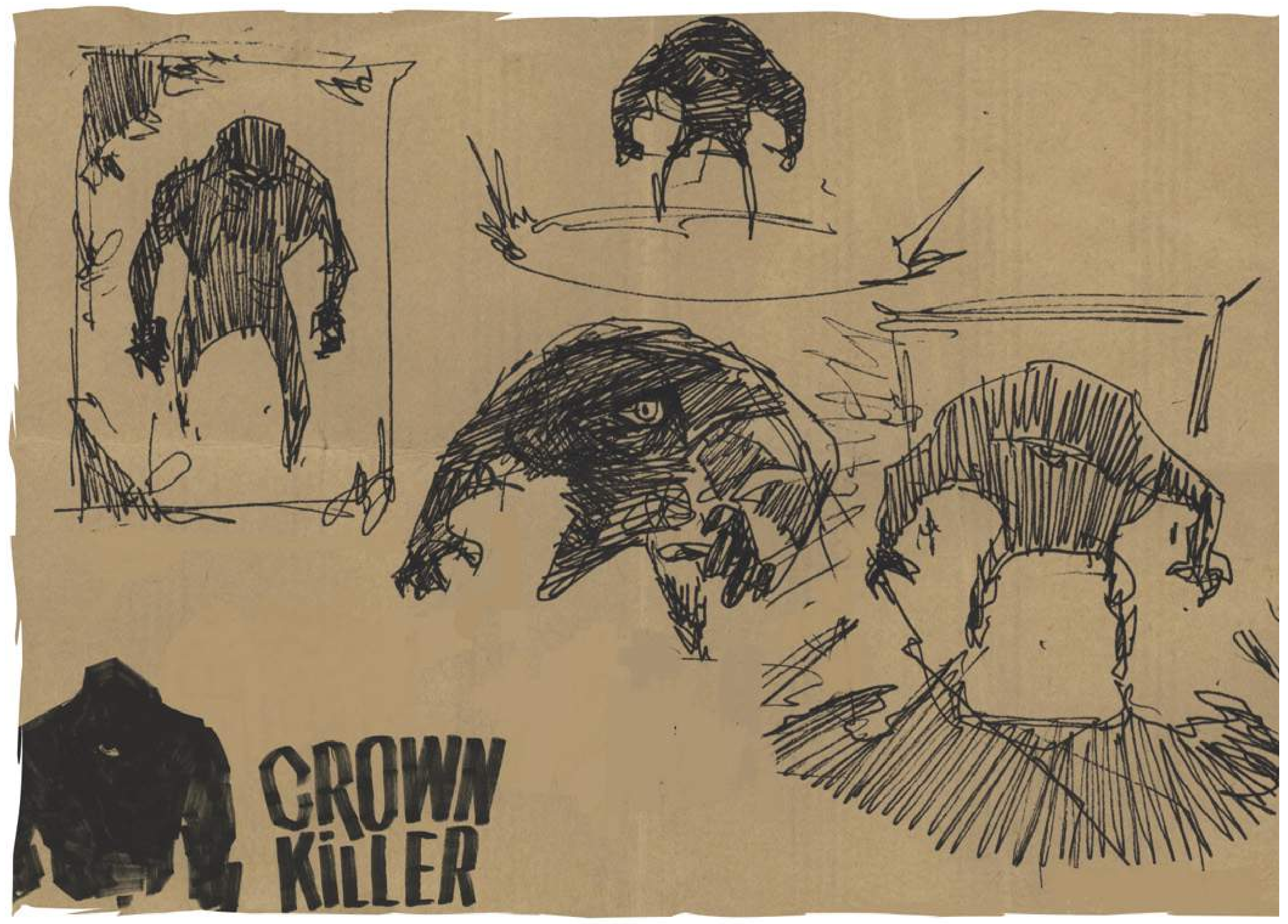
Hypatia

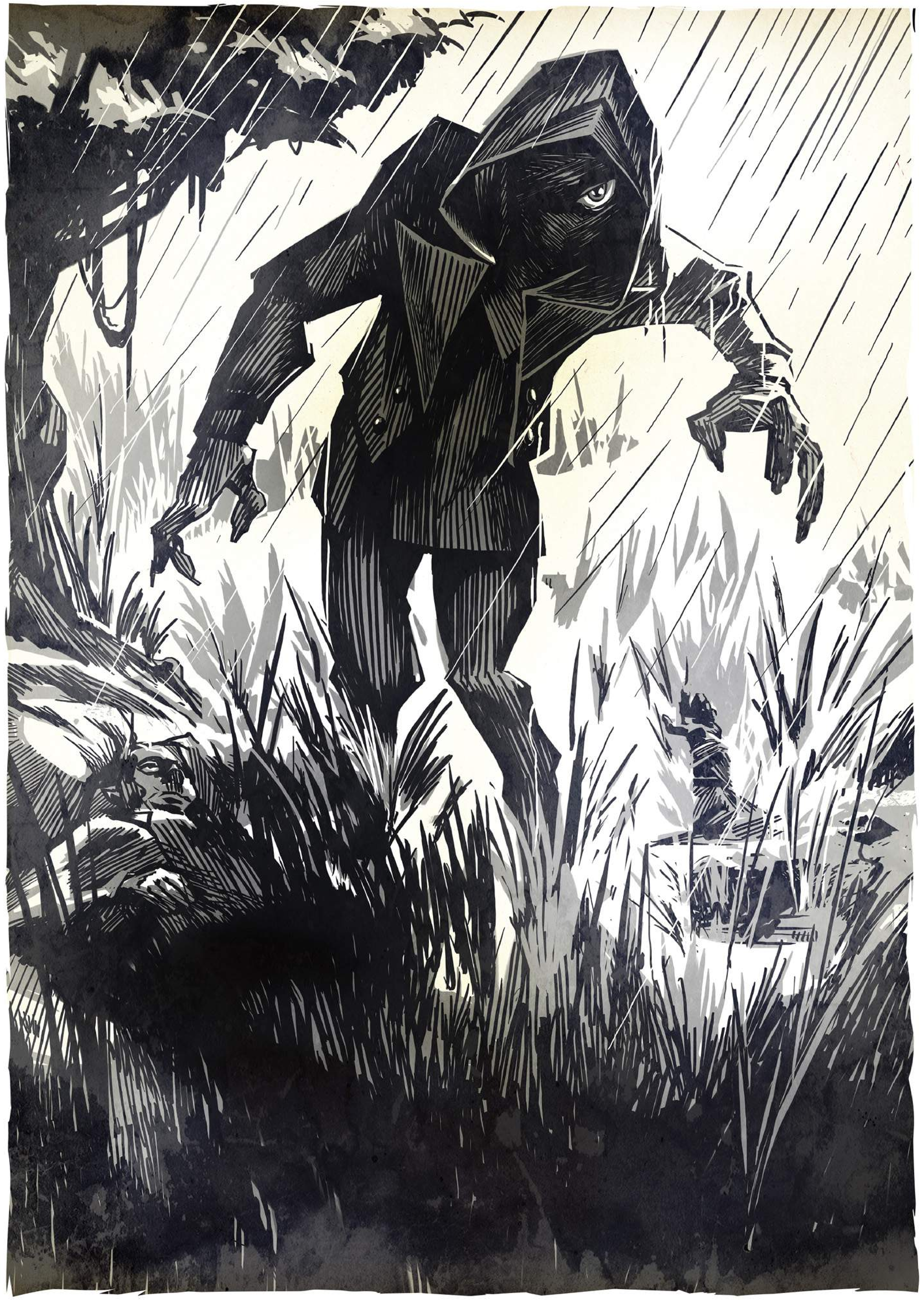
We wanted to focus a lot of our attention on expressions. When we bring a new character to life, we don't only design the look—we also pay attention to such details as the background of the character and his or her mind set and skills.
Above: Sergey Kolesov.



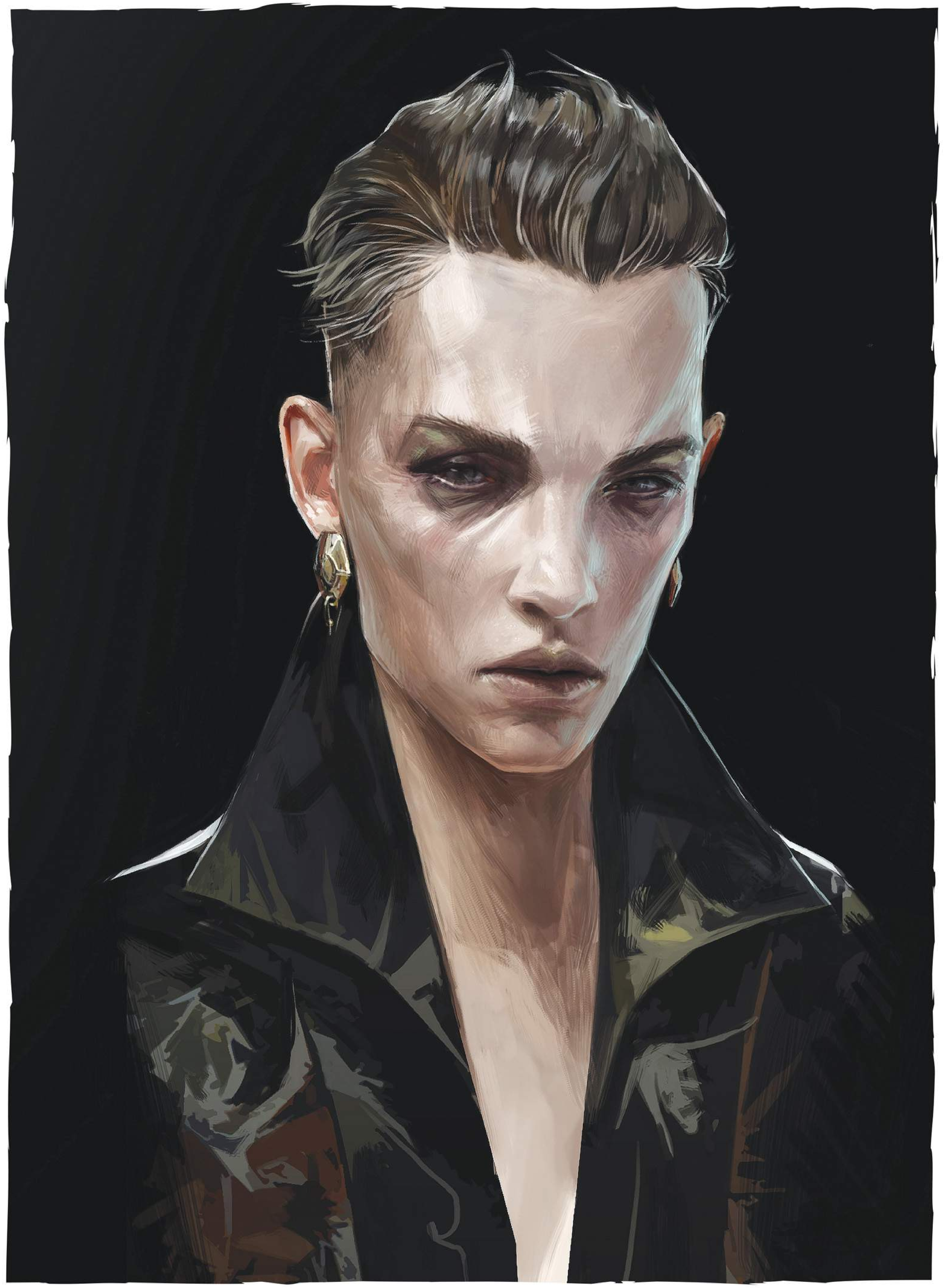


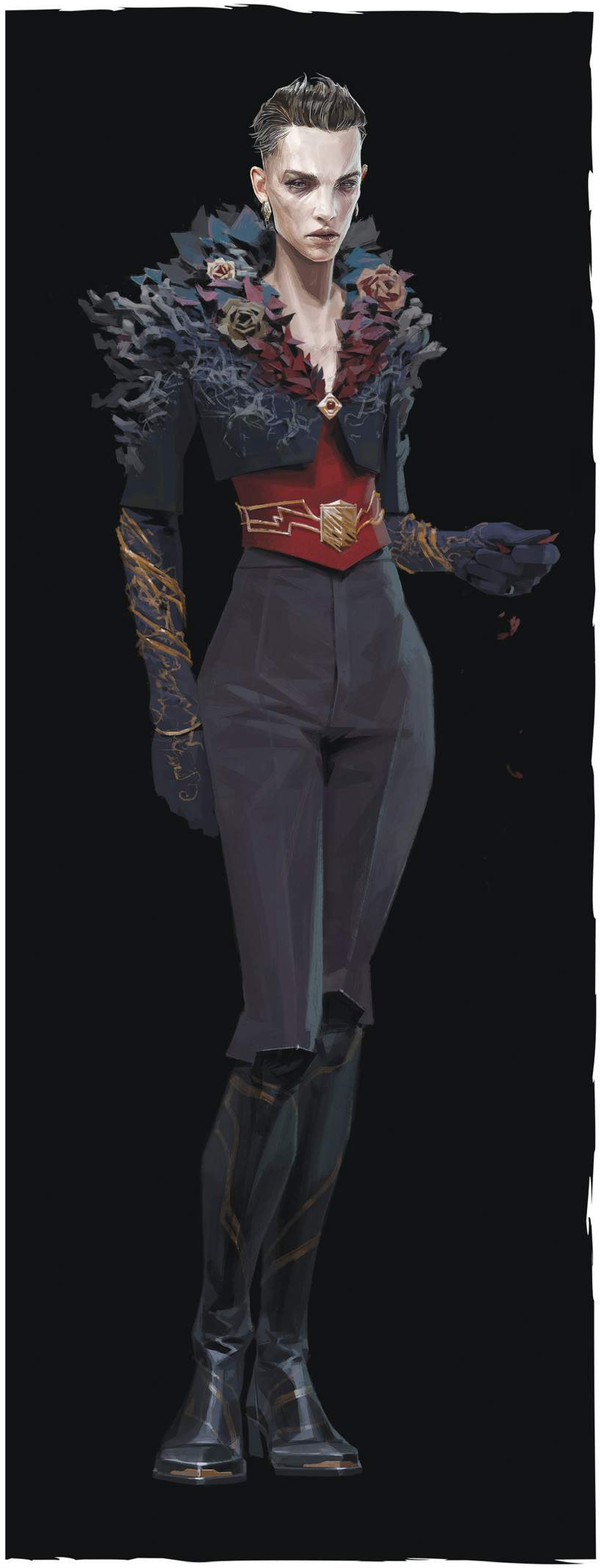


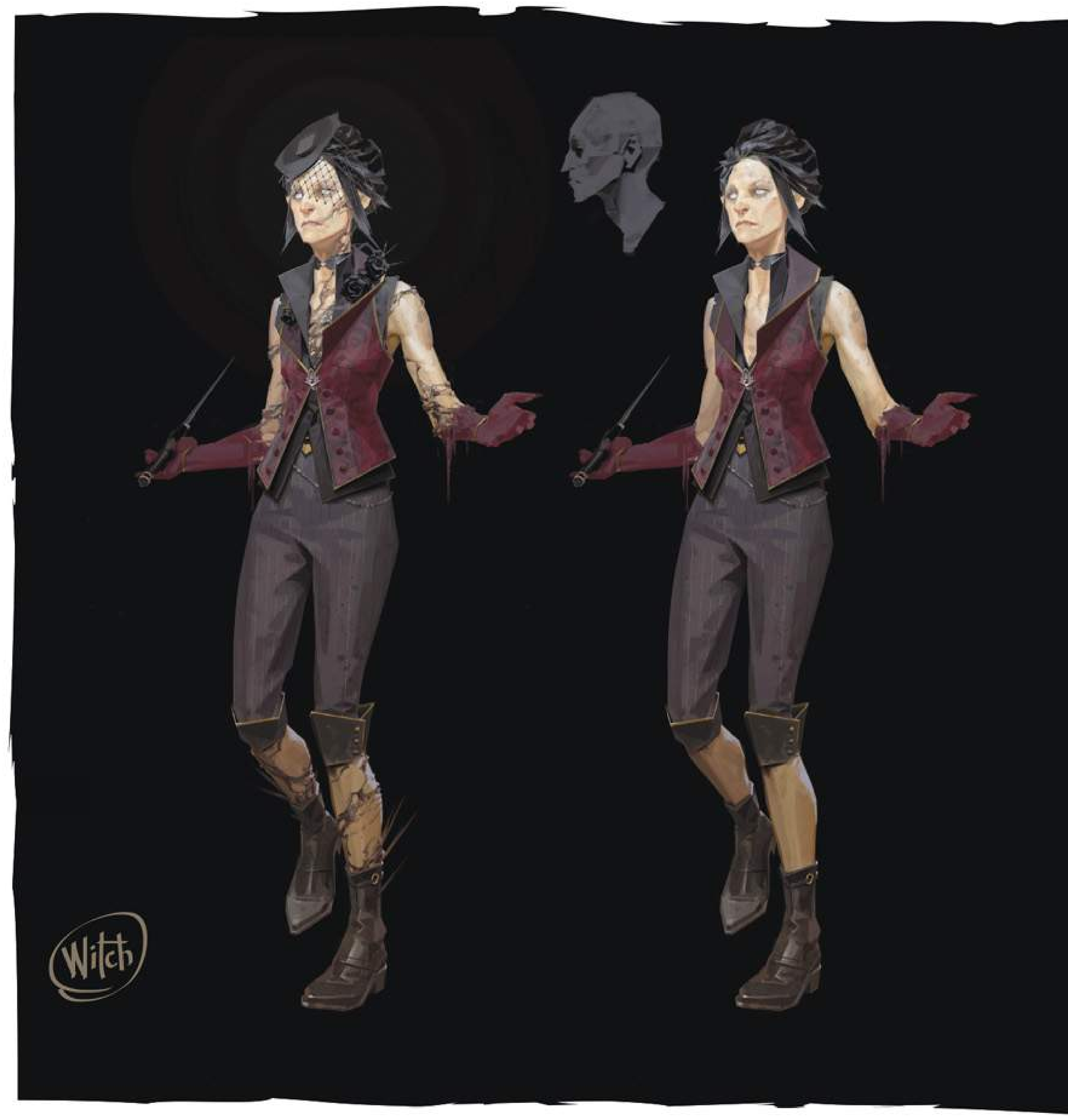


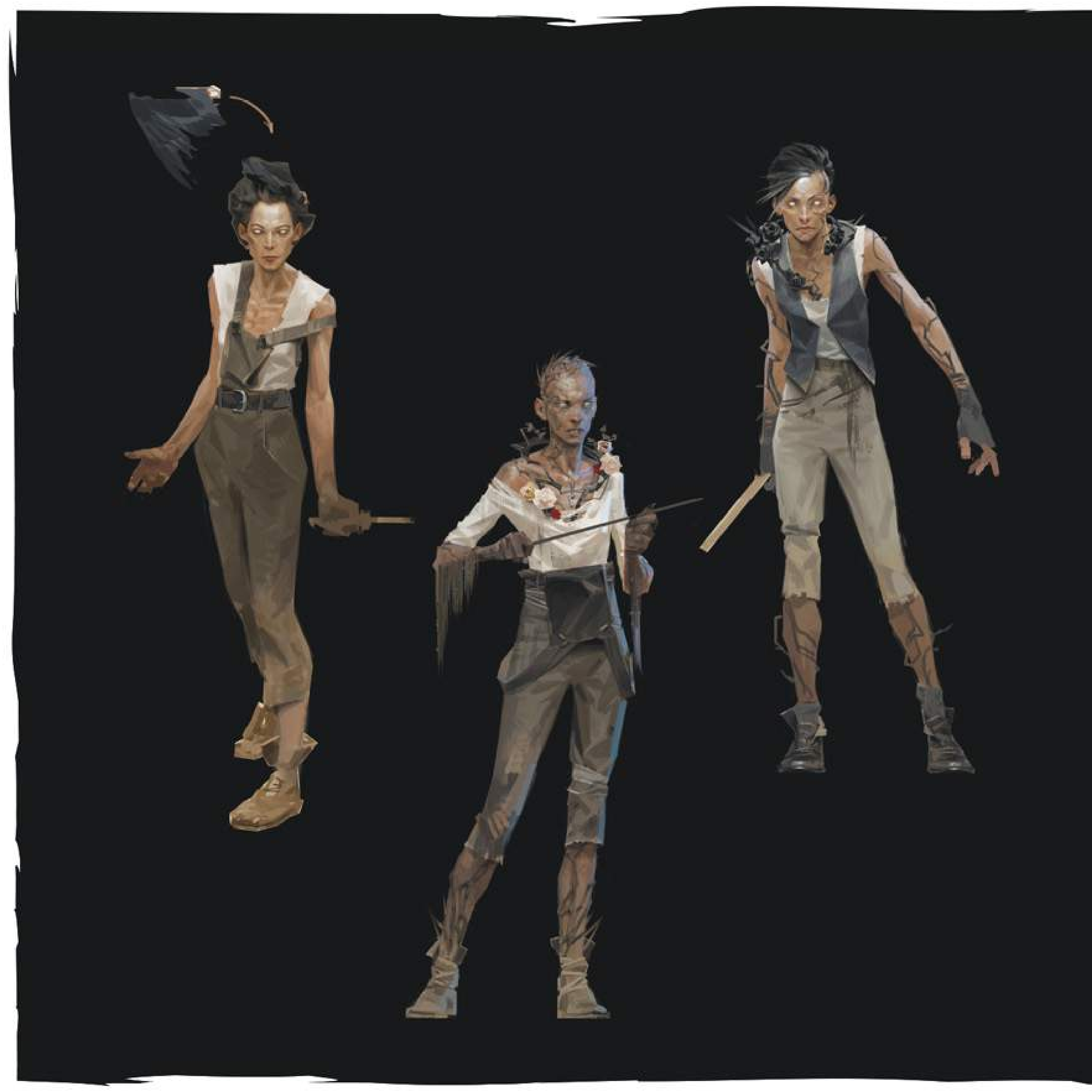


Above: An in-game drawing seen in the *Dunwall Courier*, showing the Crown Killer as imagined by the inhabitants of the game. *Opposite, top and bottom left:* Sergey Kolesov. *Above and opposite, bottom right:* Jean-Luc Monnet.



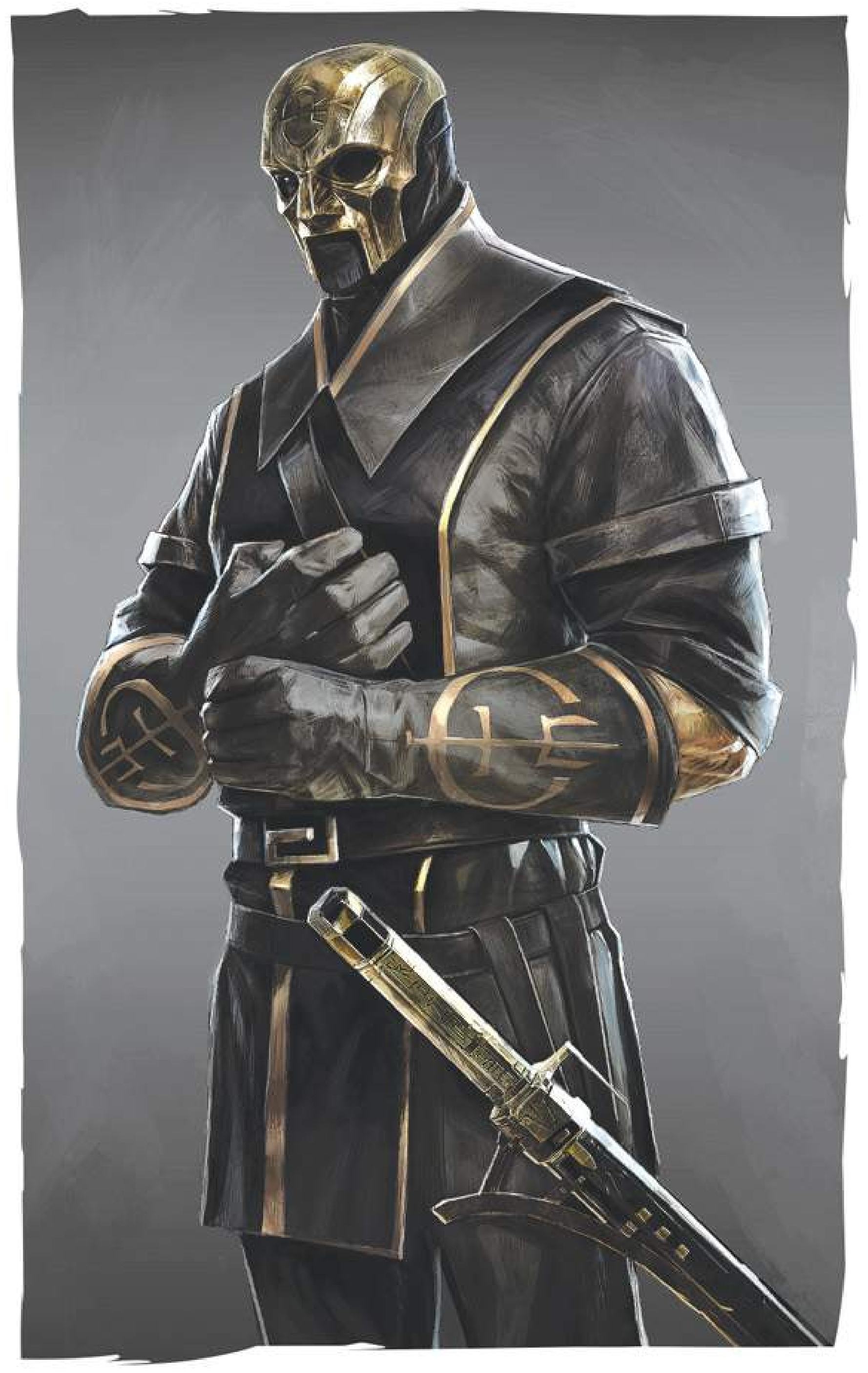


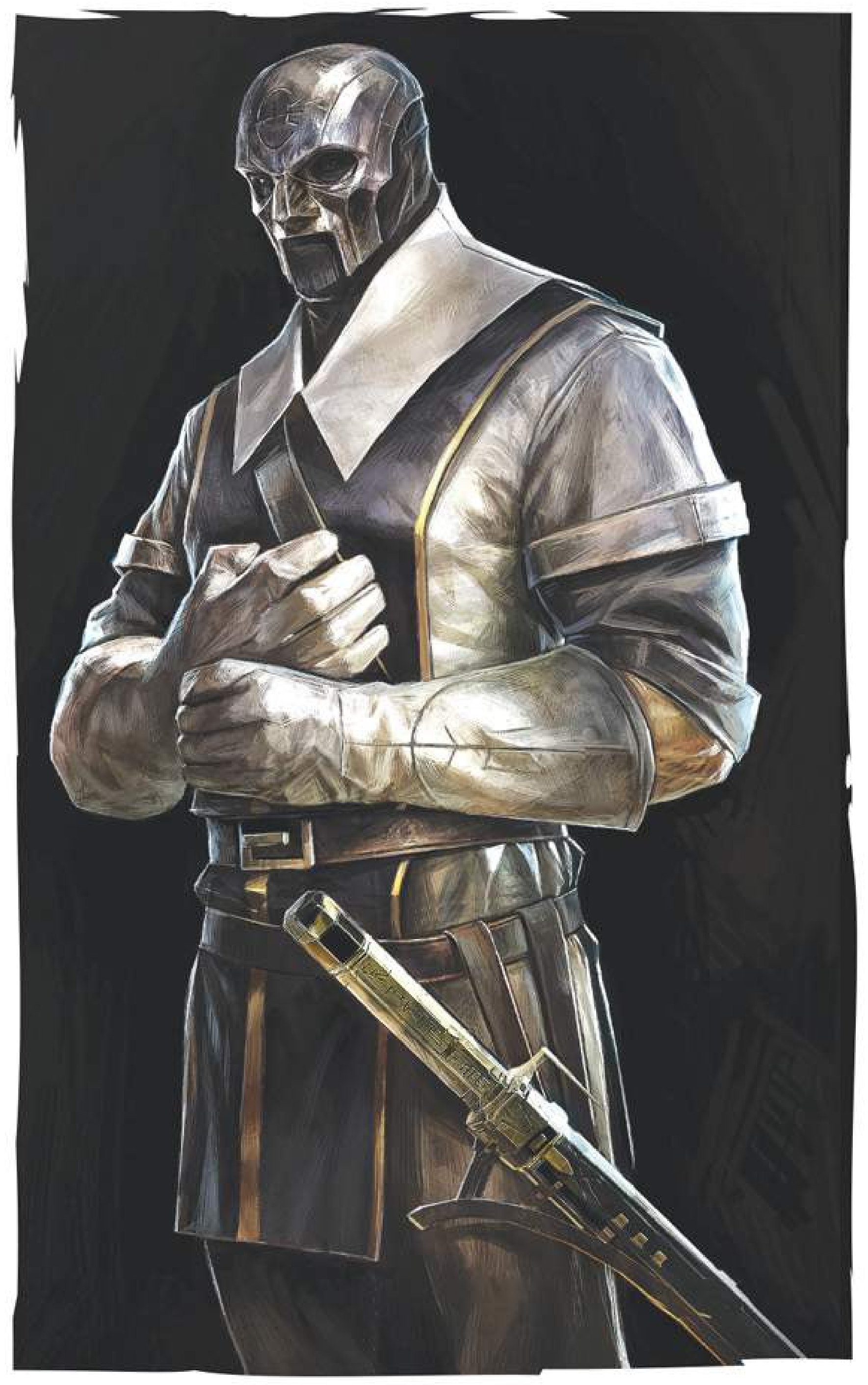


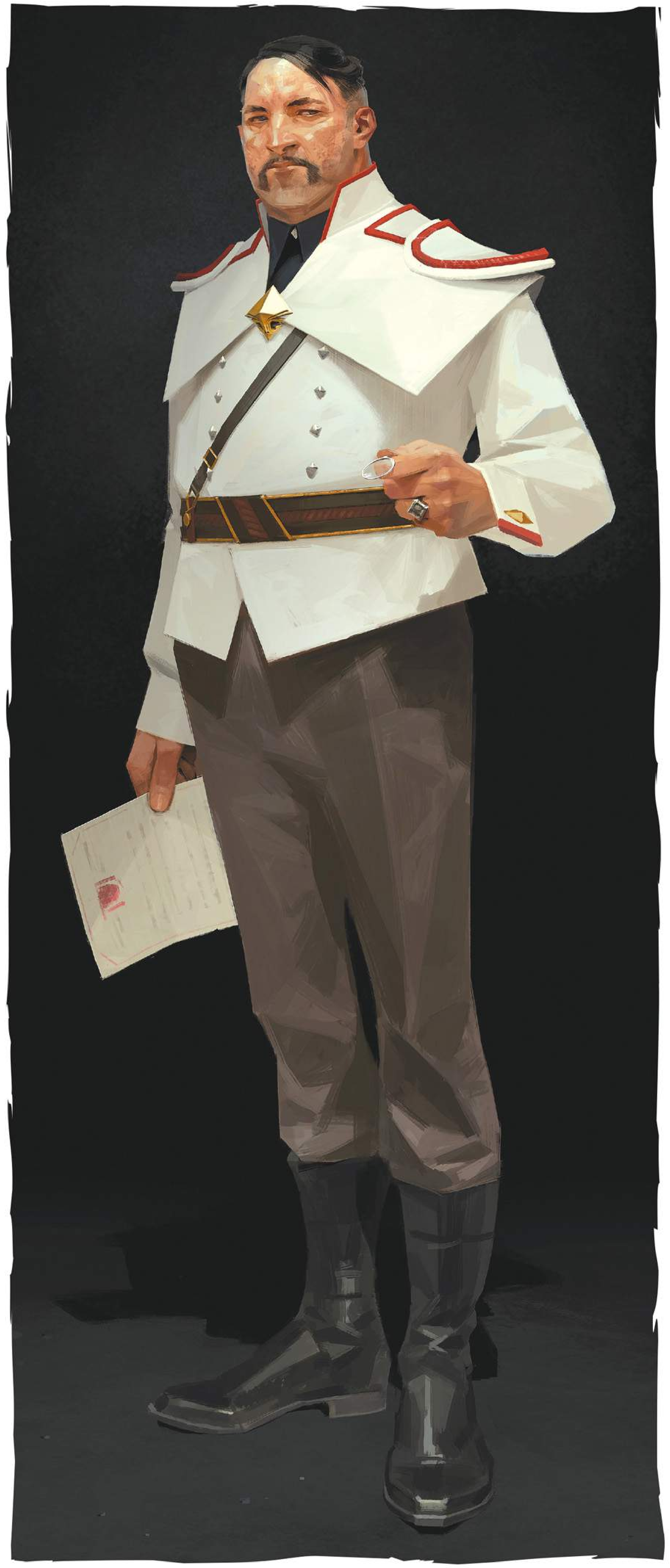


Delilah Delilah's outfit was another interesting sartorial exercise for us. We incorporated flora into the costume design—half real, half embroidery.

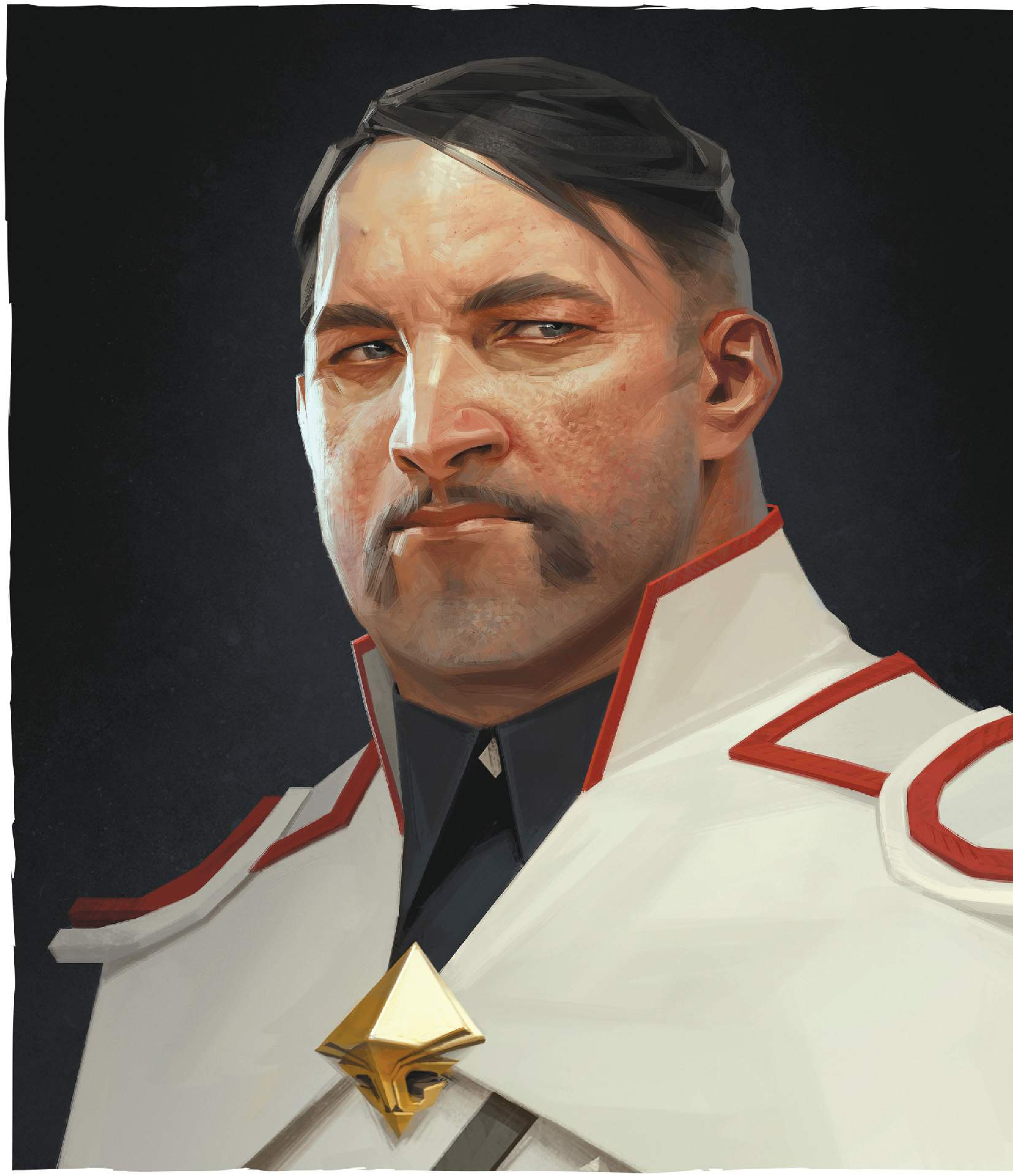
Opposite: Cédric Peyravernay. *This page:* Sergey Kolesov.



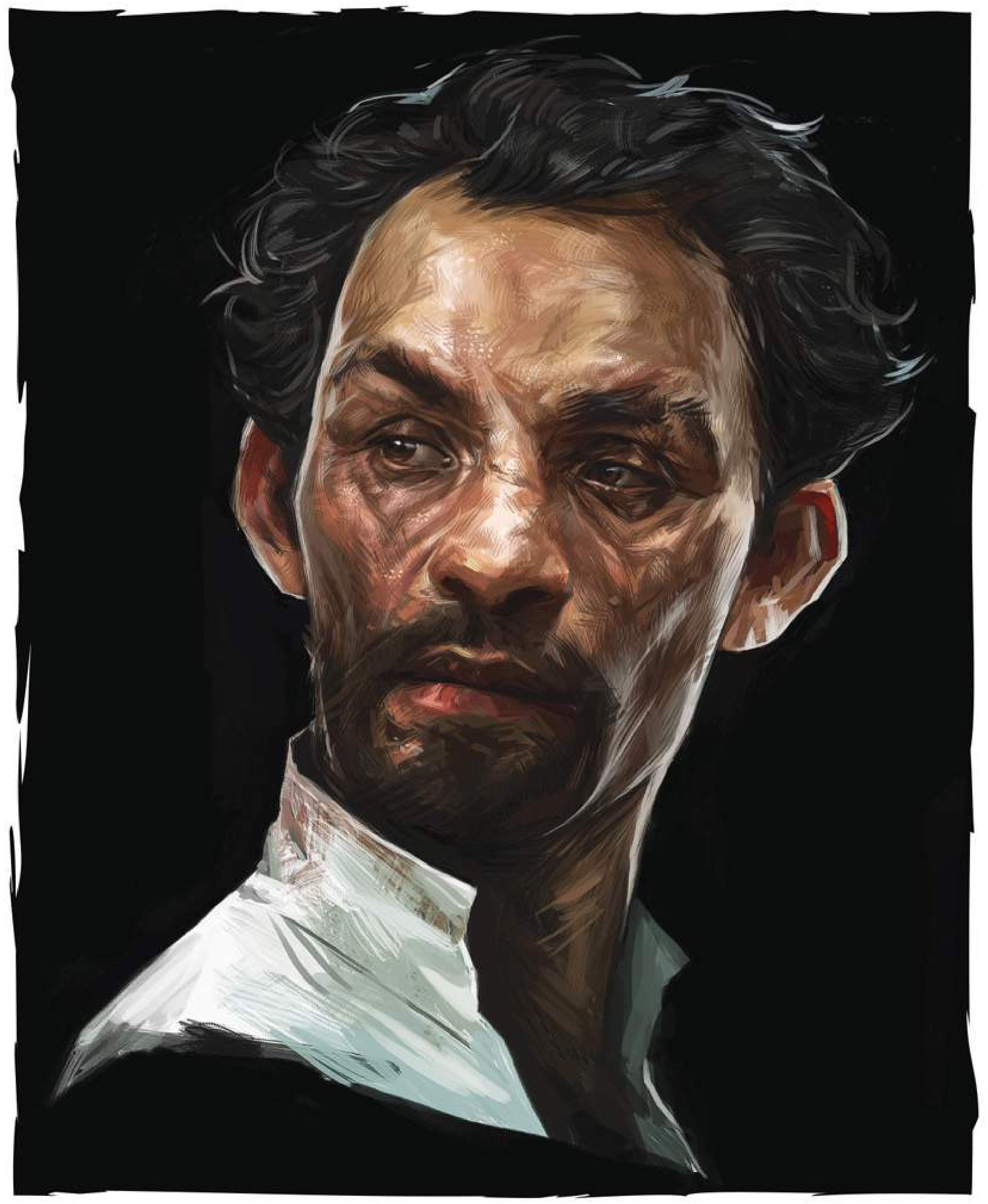


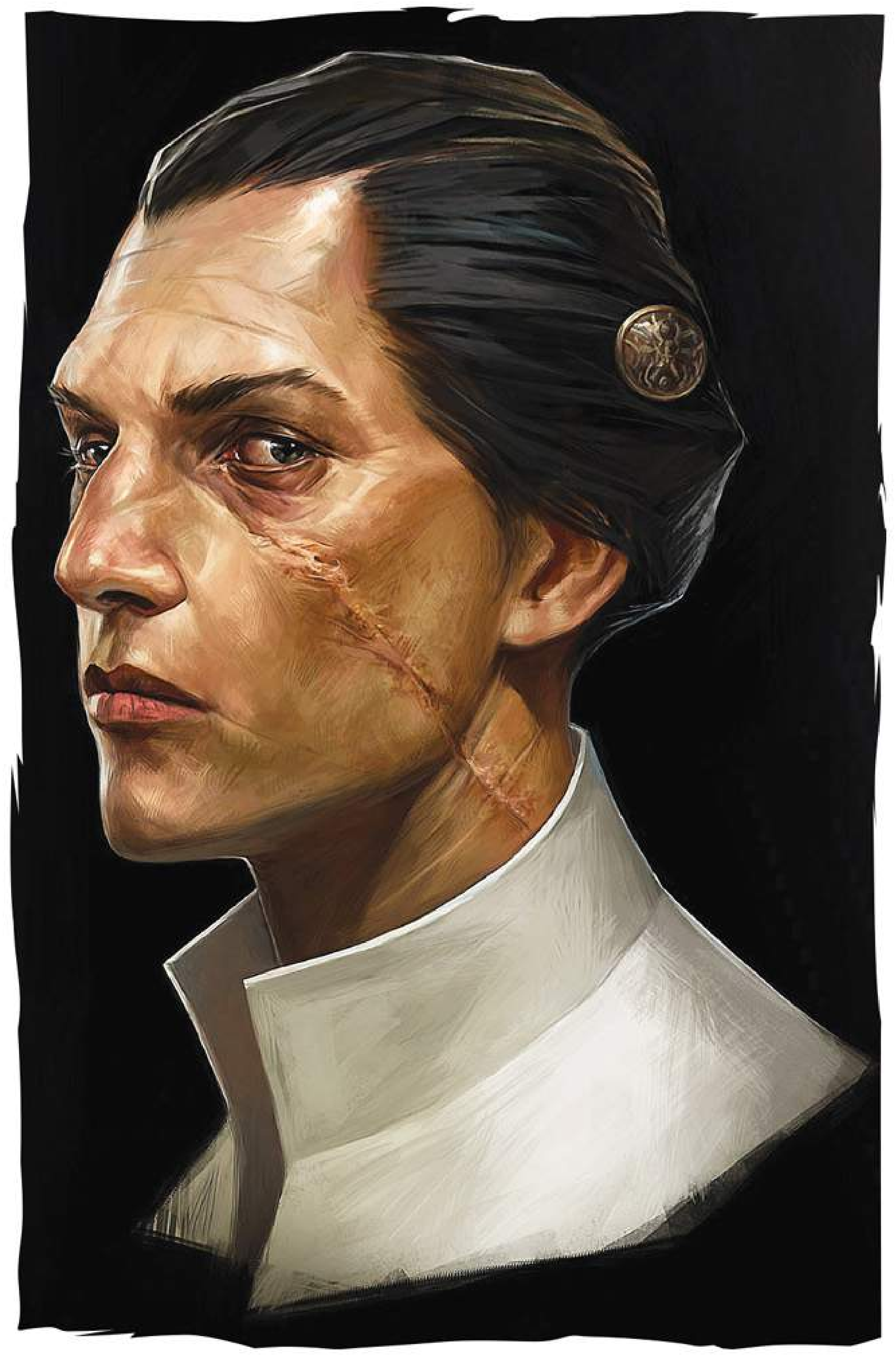


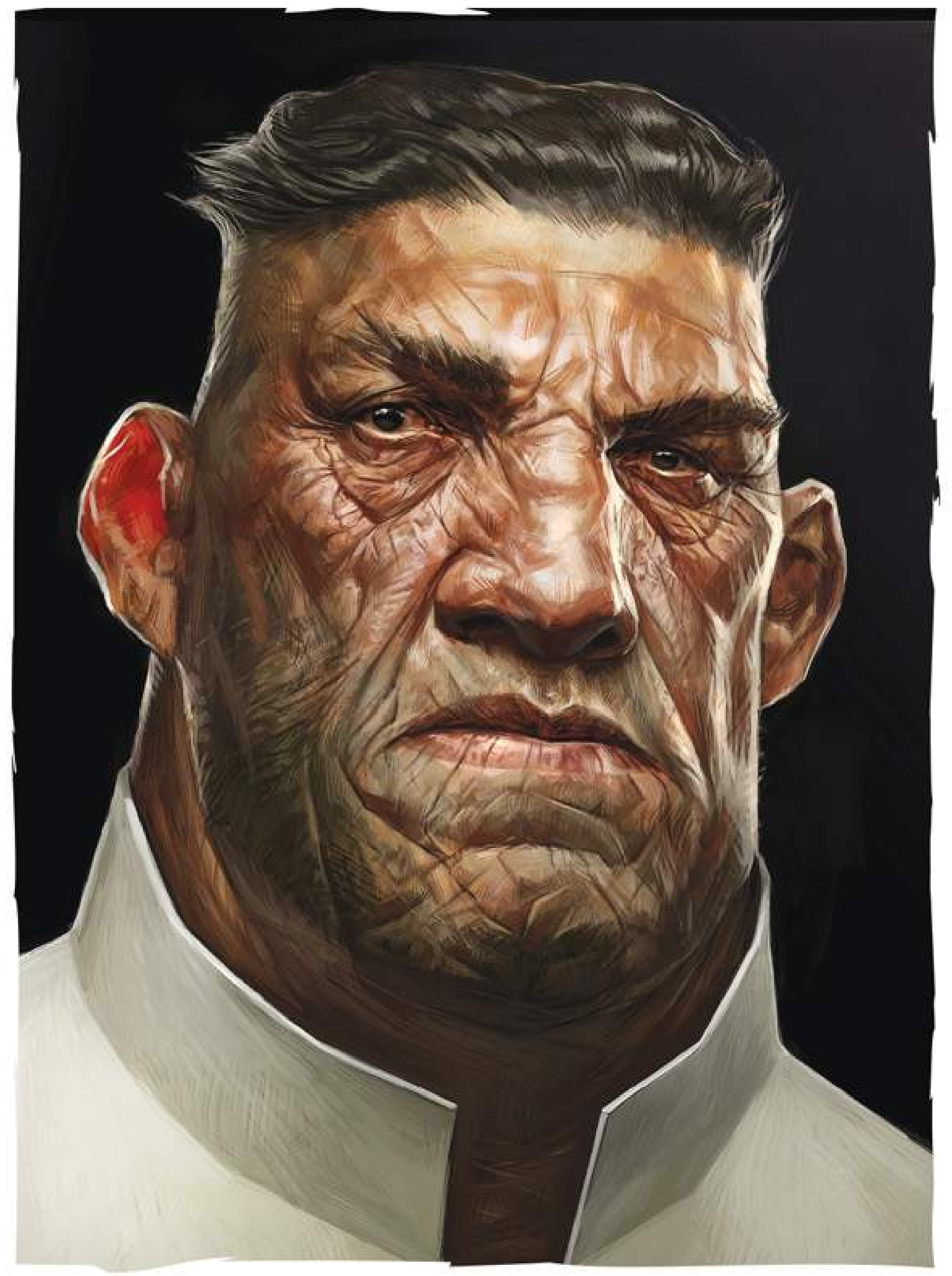
As in real life, clothing changes based on the region you're in, which gave us the opportunity to update some of our Overseers.
This page, left: Cédric Peyravernay.

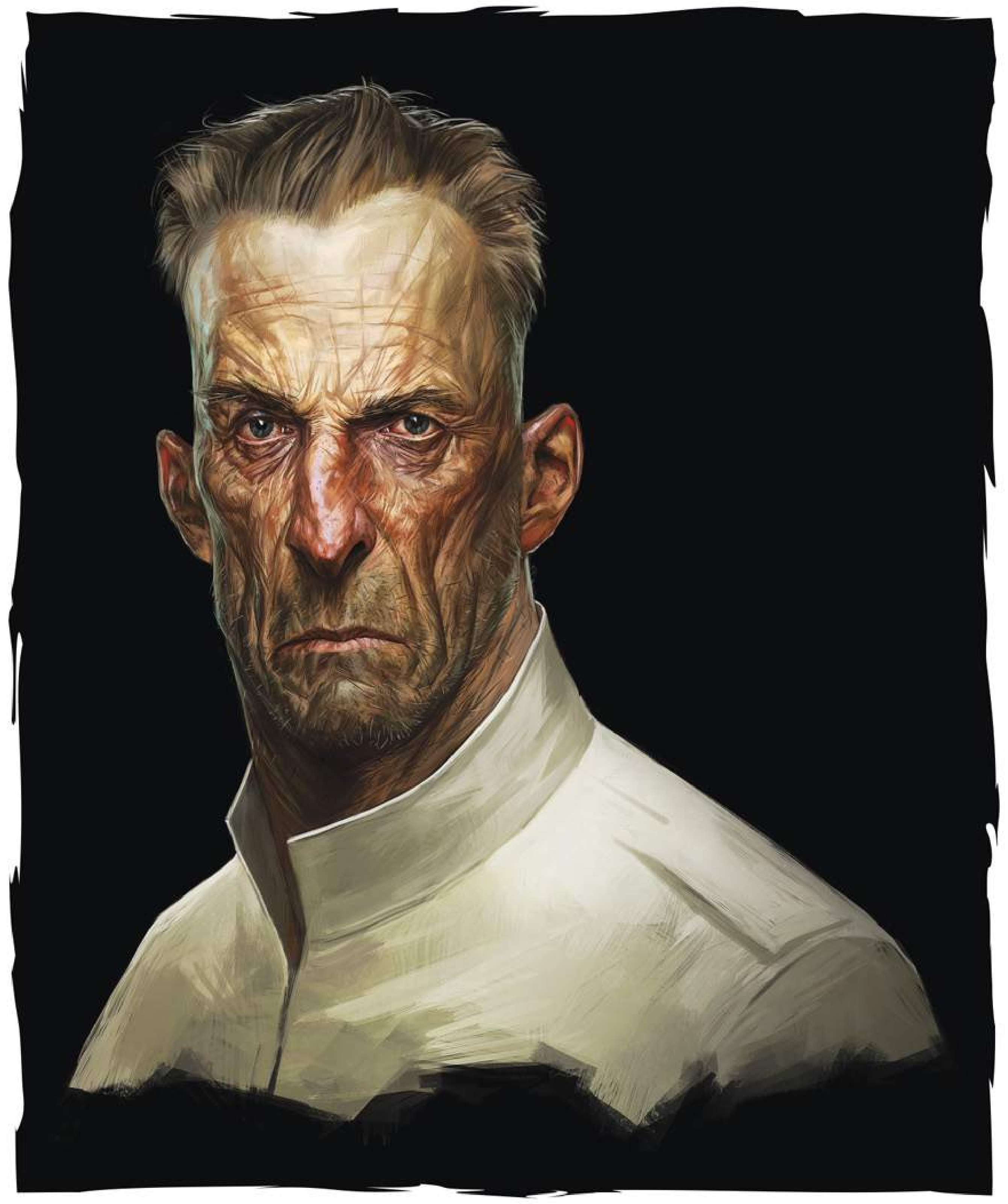


The Duke Luca Abele's costume reflects his character: it's authoritative but tinted with a layer of the grotesque. And it's hard to hide that we drew some inspiration from Marlon Brando when you look at his portrait . . .
Above and opposite, right: Sergey Kolesov.

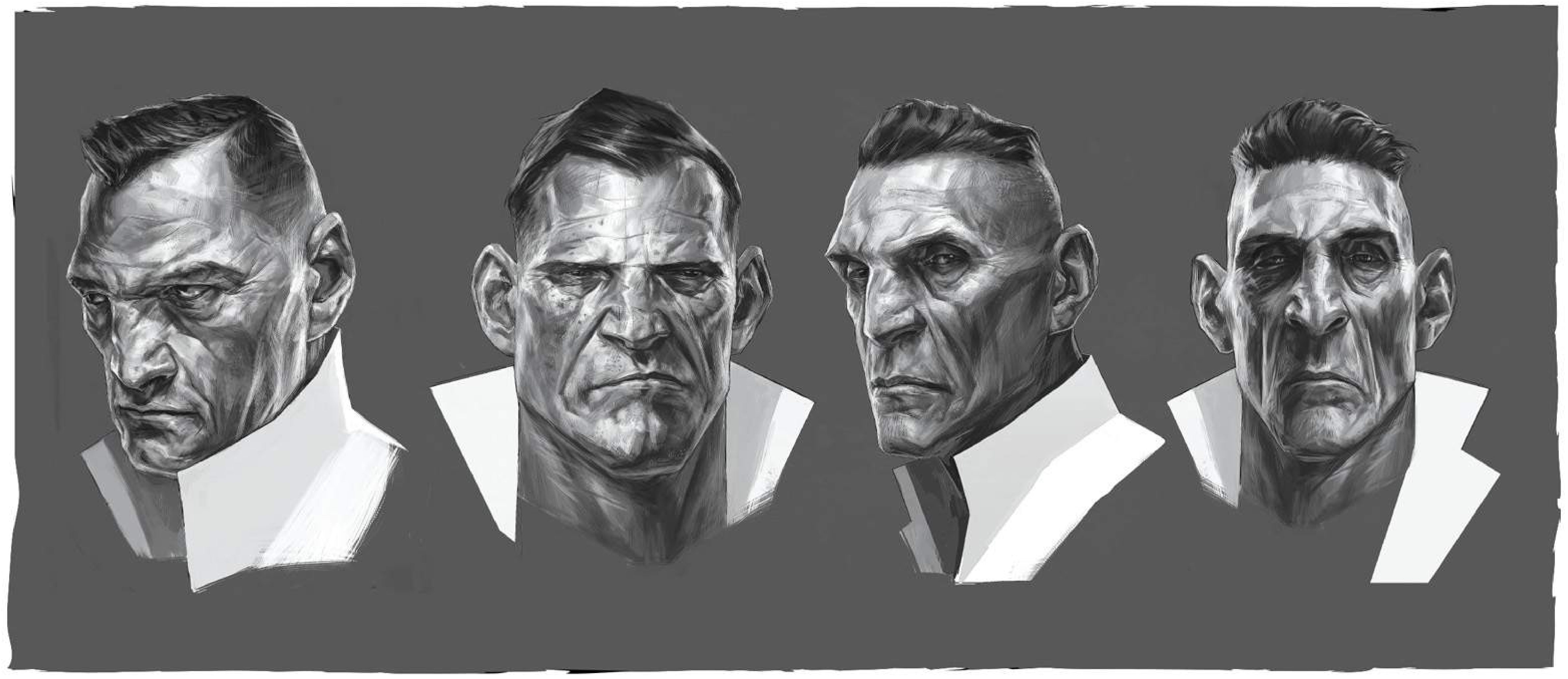


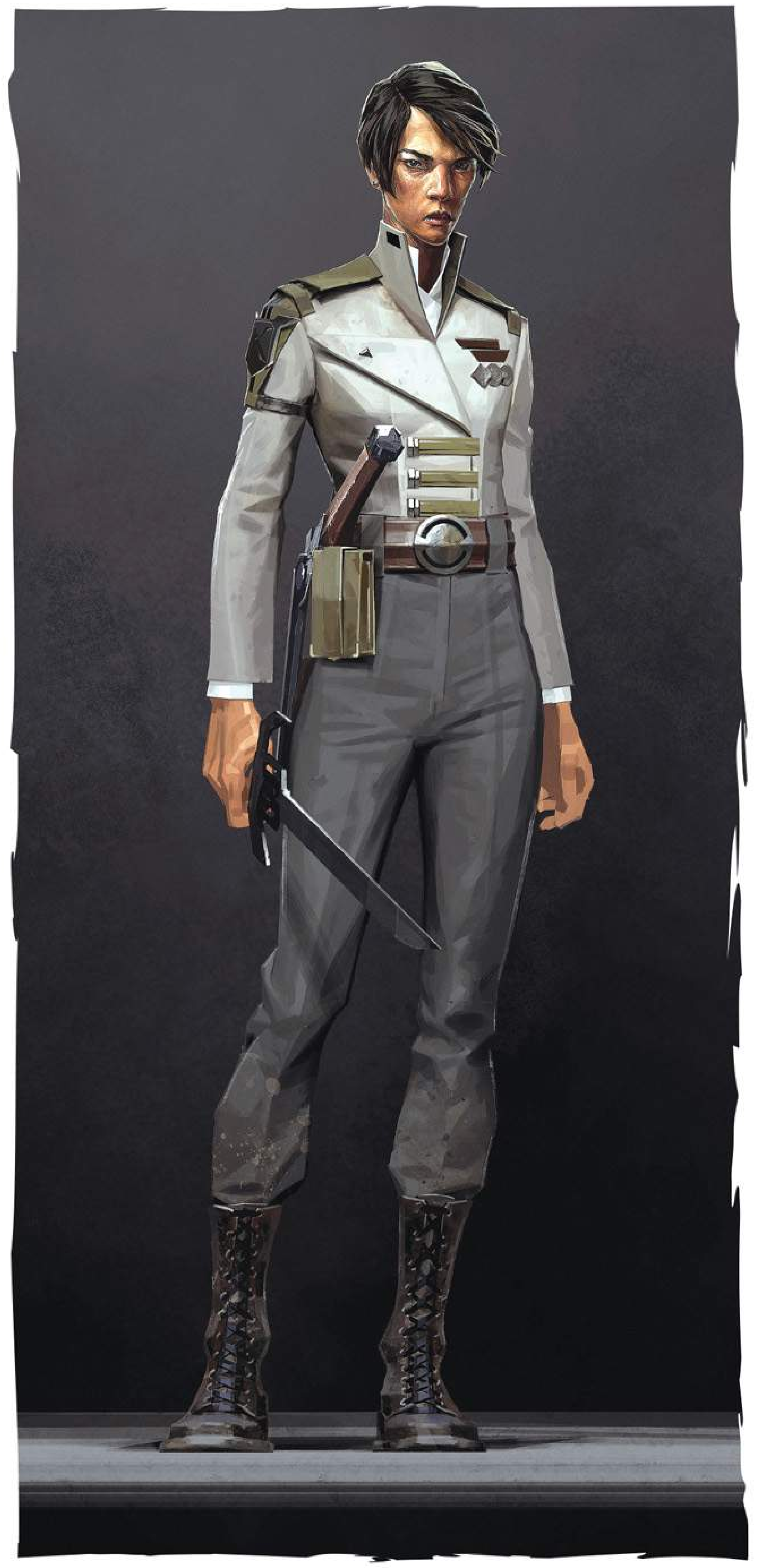


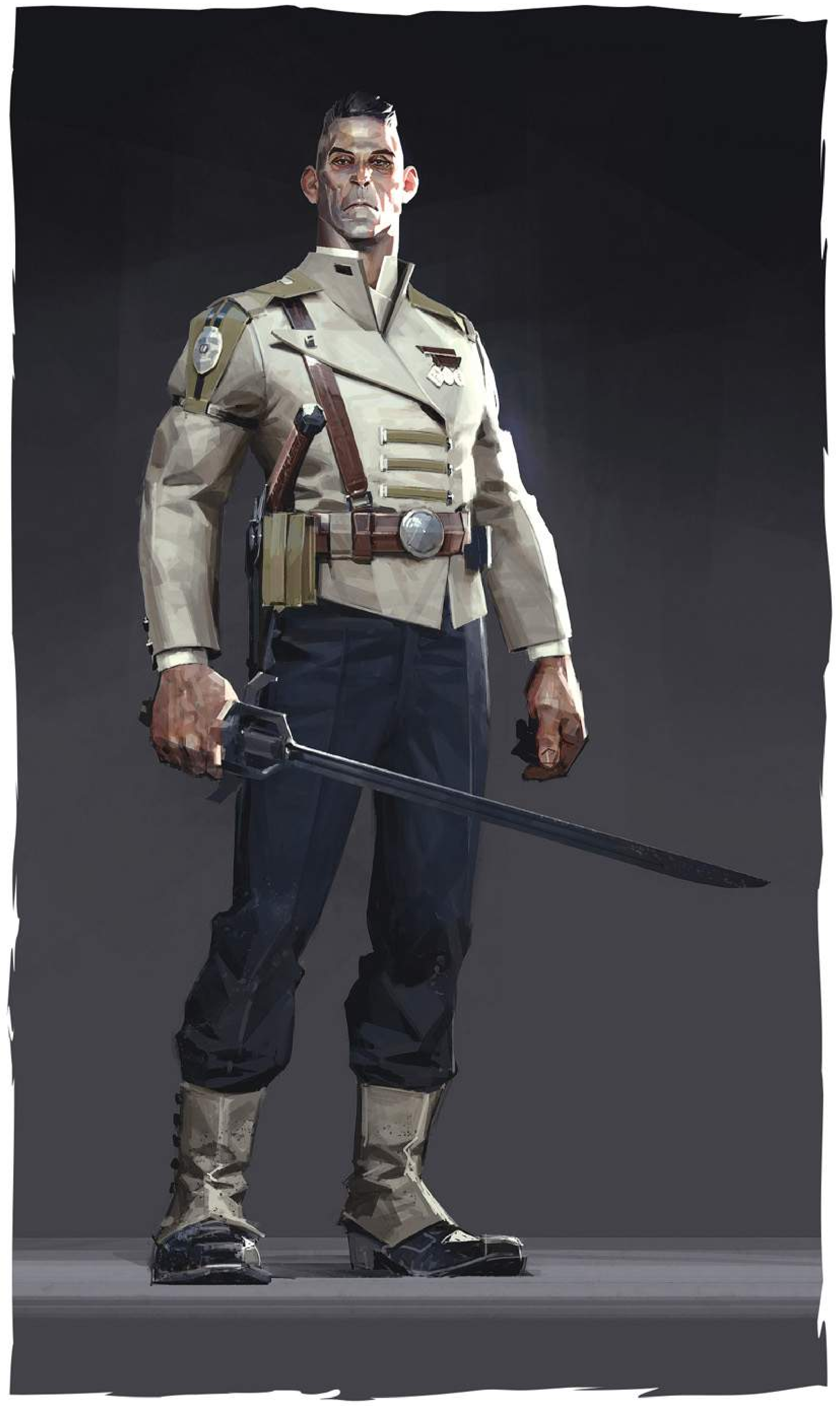


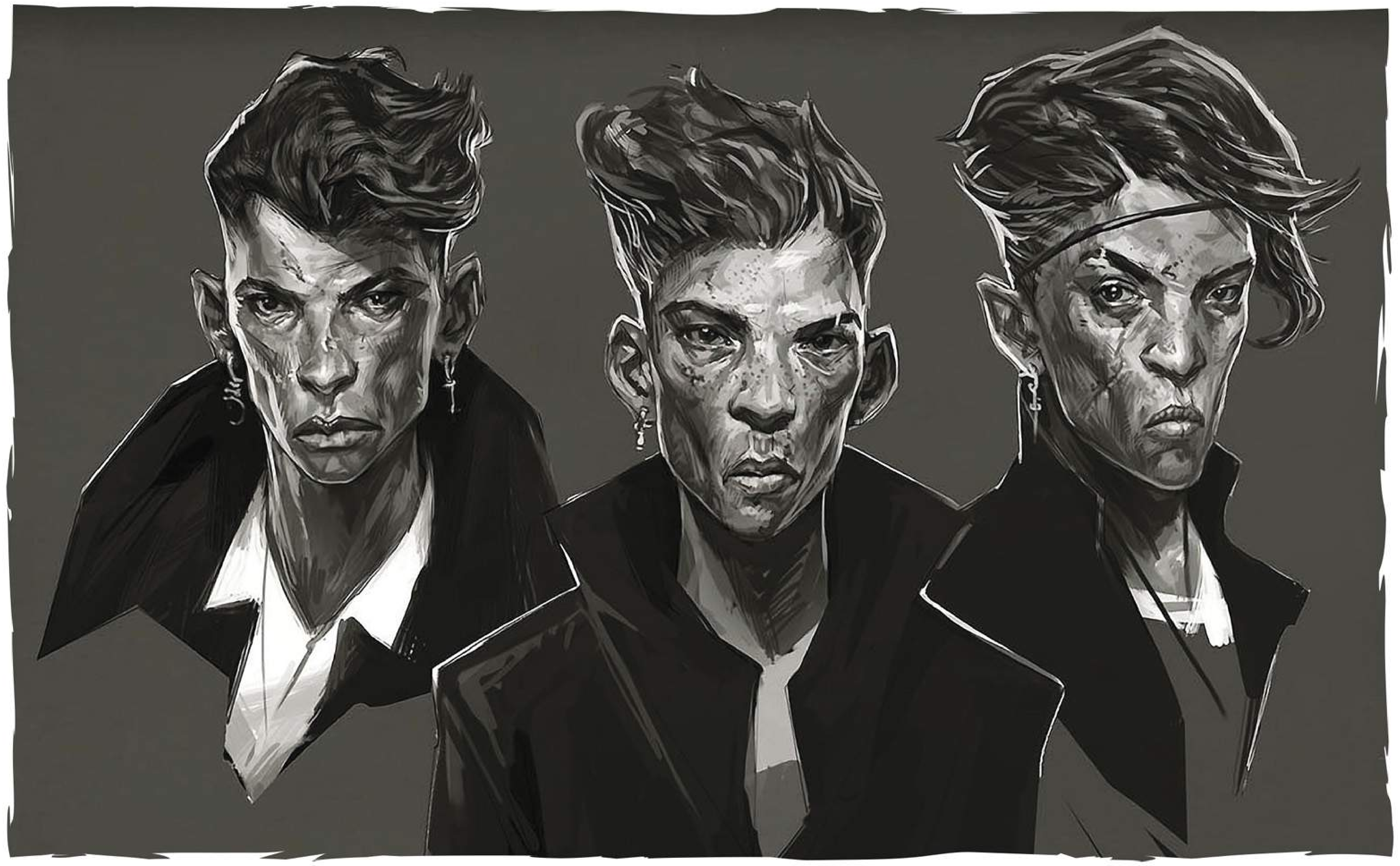


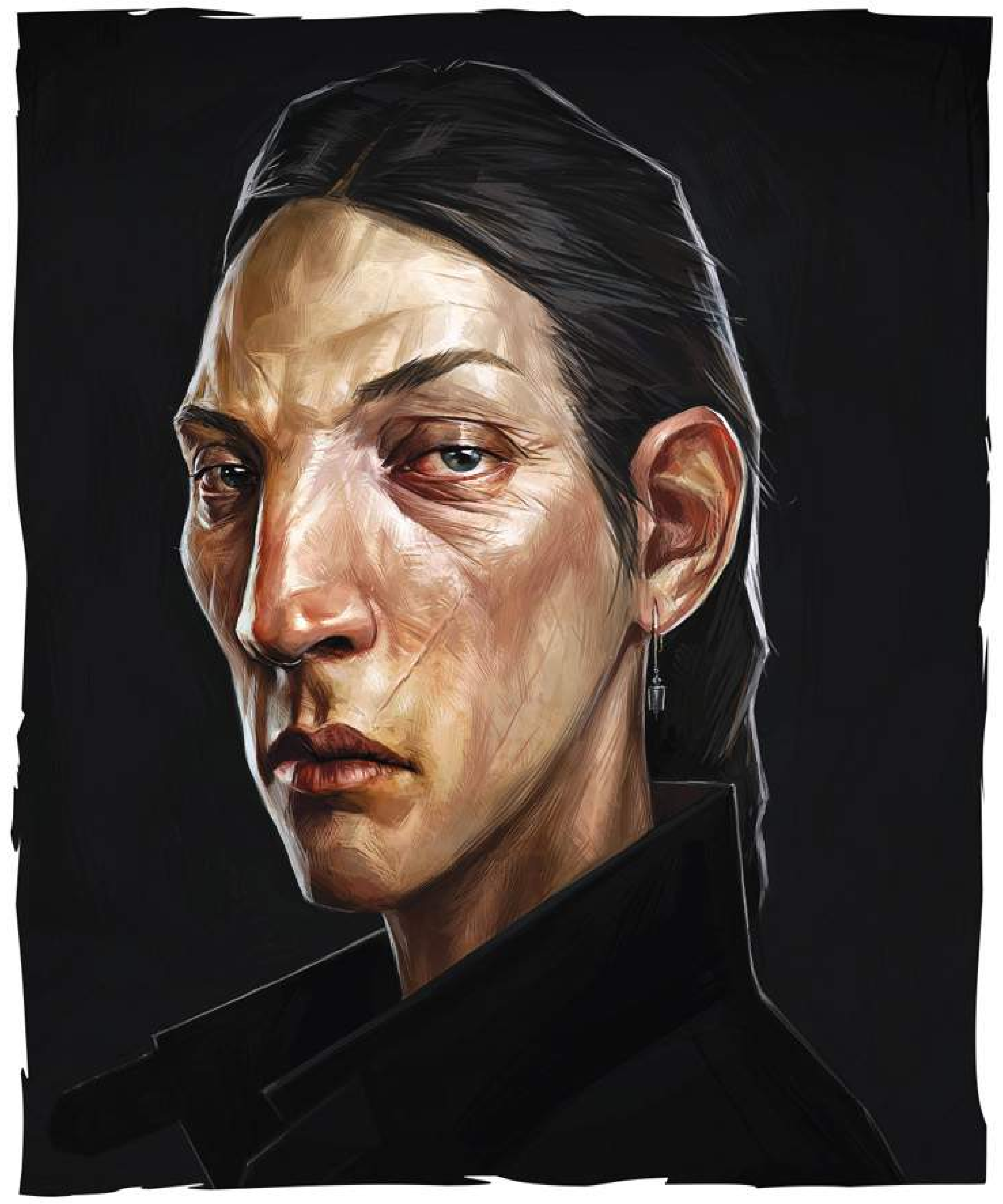
Women now play a much larger role in the game's action in a wide variety of positions, from the very wealthy pulling the strings to the soldiers on the streets. *This page and opposite, top:* Cédric Peyravernay. *Opposite, bottom:* Sergey Kolesov.

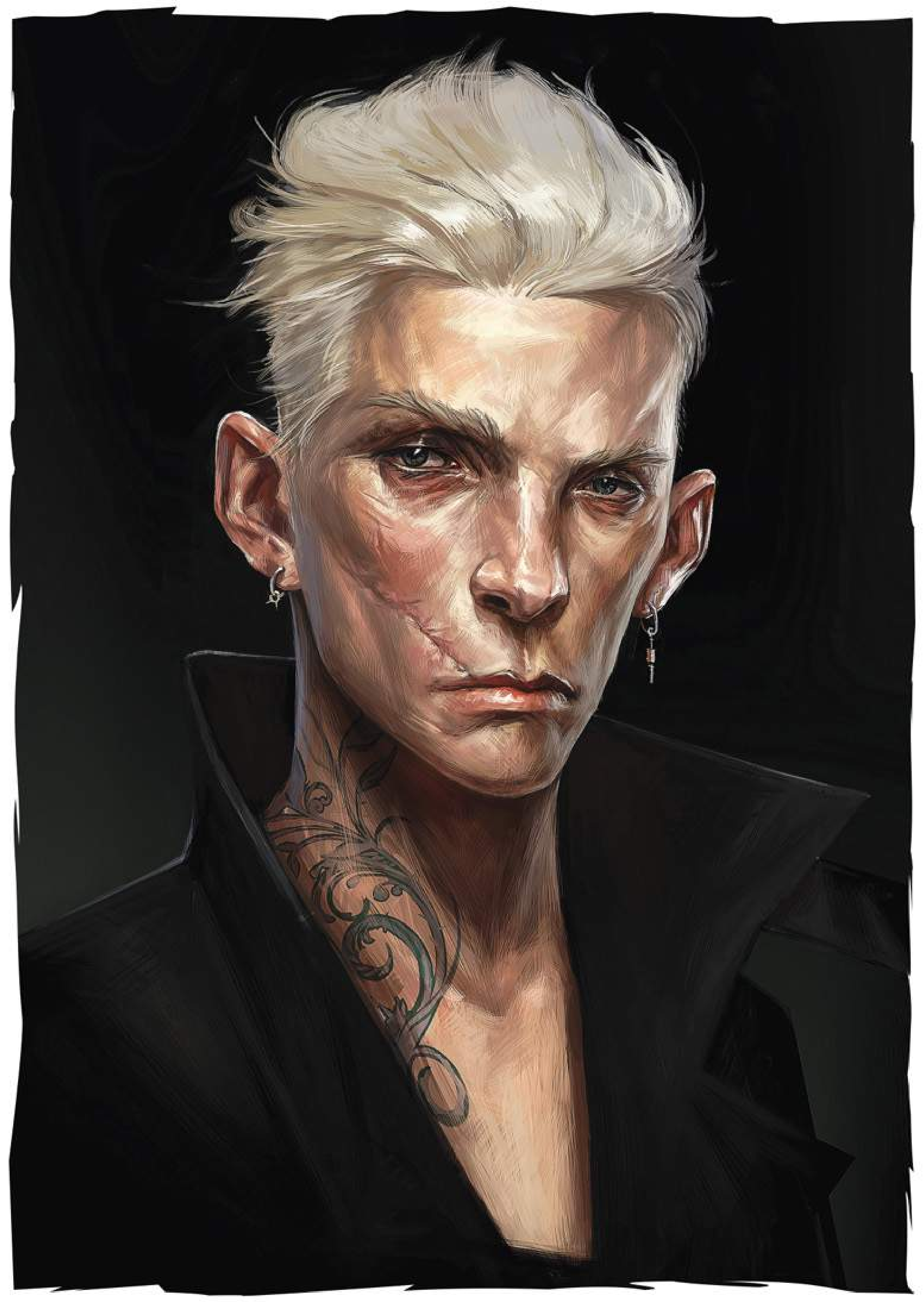




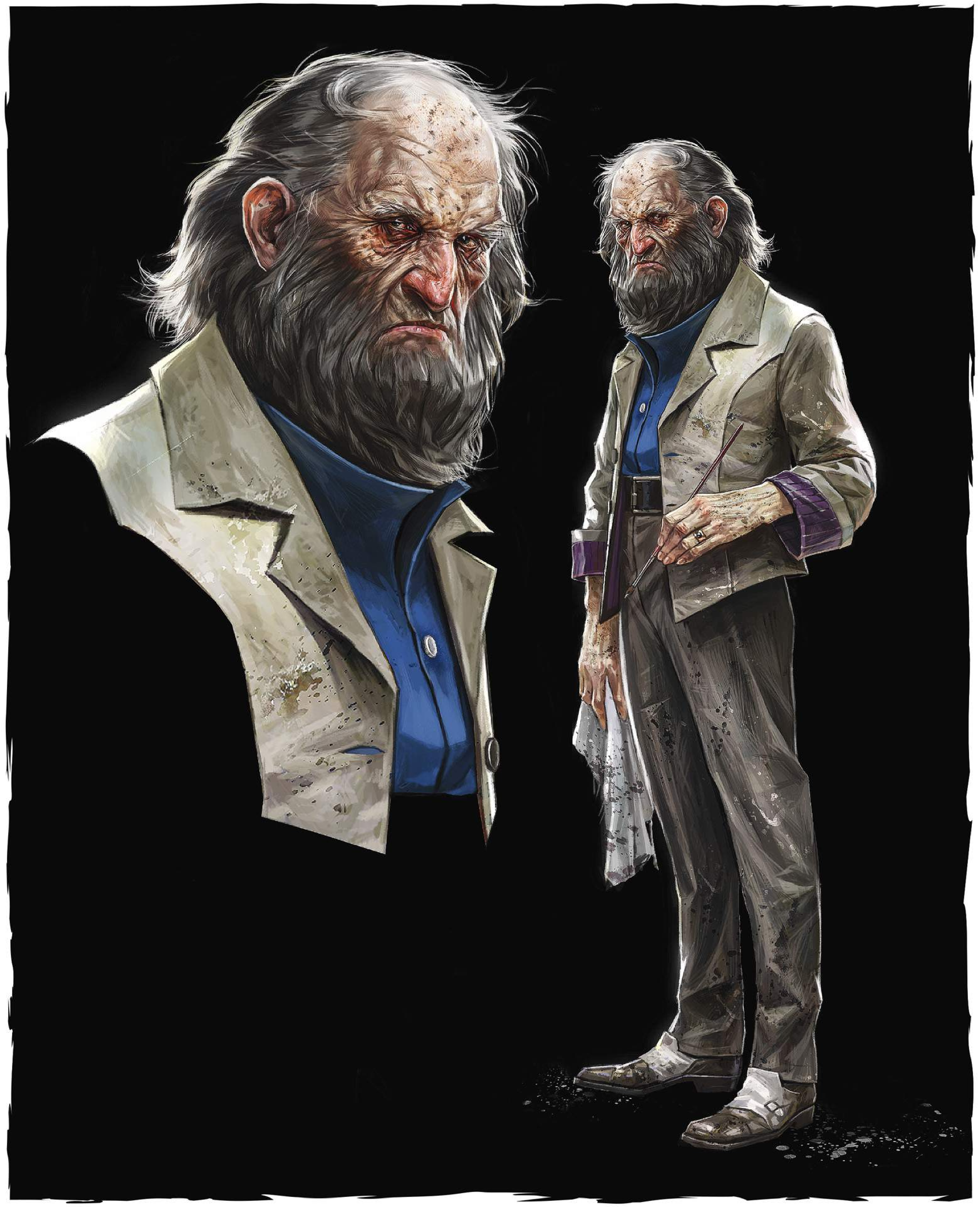




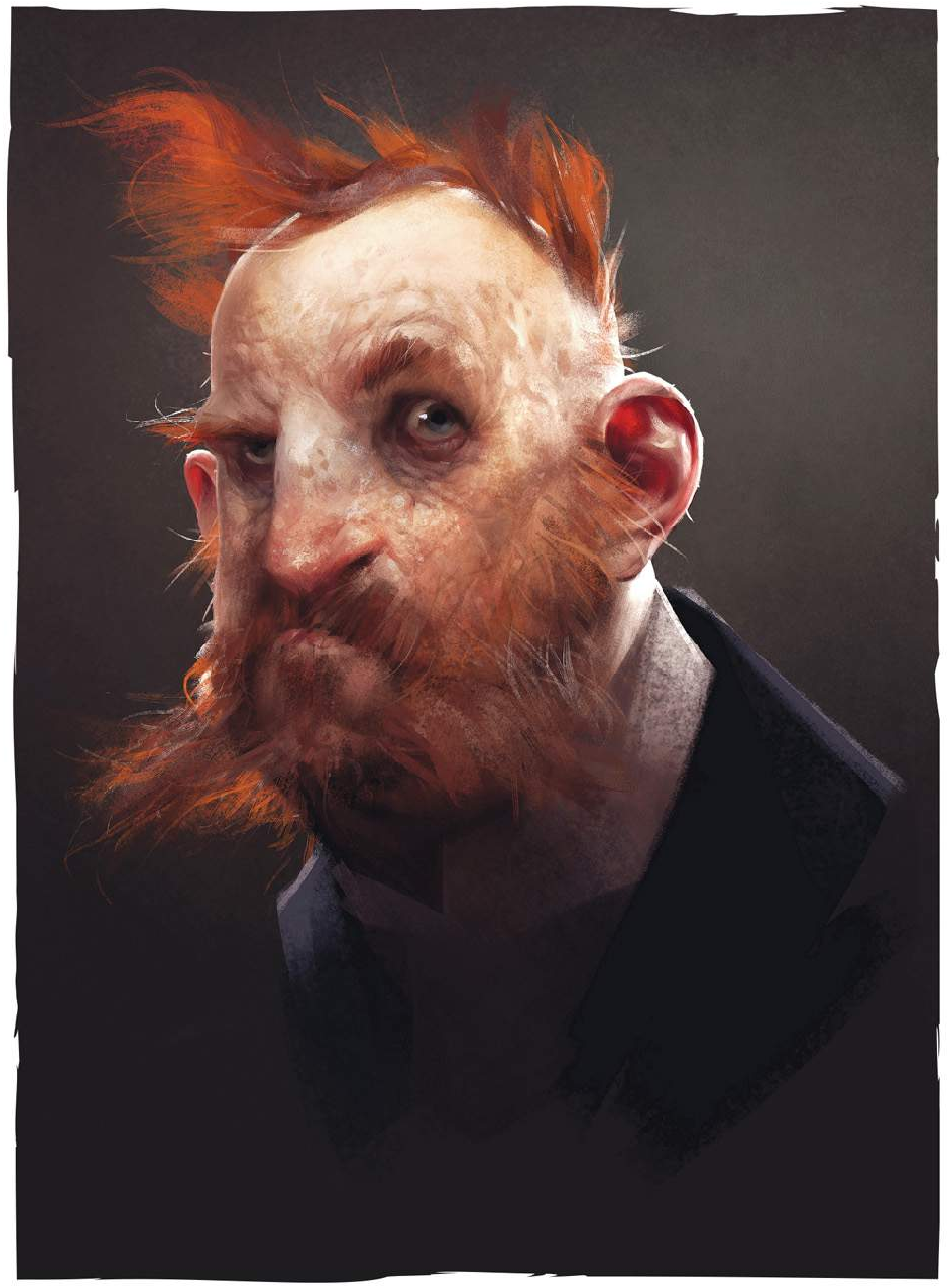


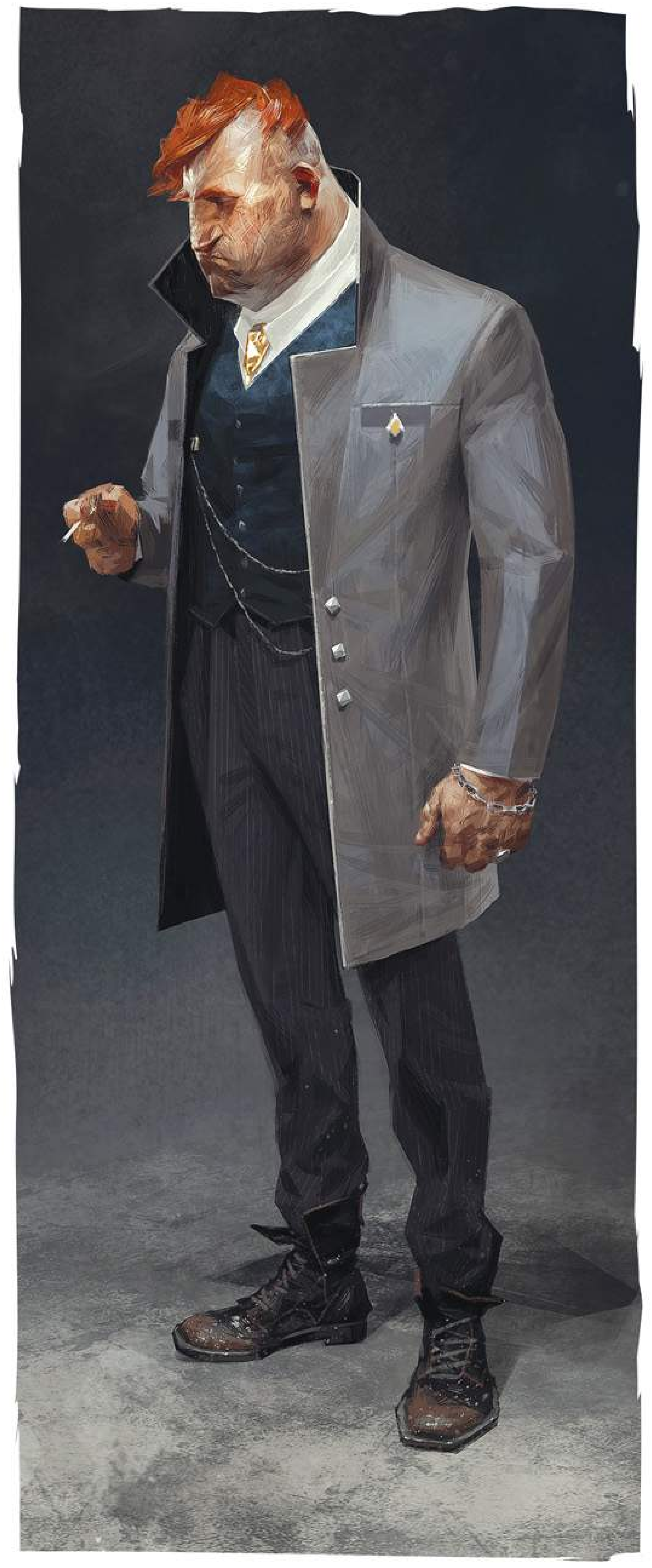


Here are some Howler women of differing backgrounds: a native from Serkonos, a settler from Morley, a woman of mixed race. This visual diversity helped us make the game richer and more interesting.
This page: Cédric Peyravernay.

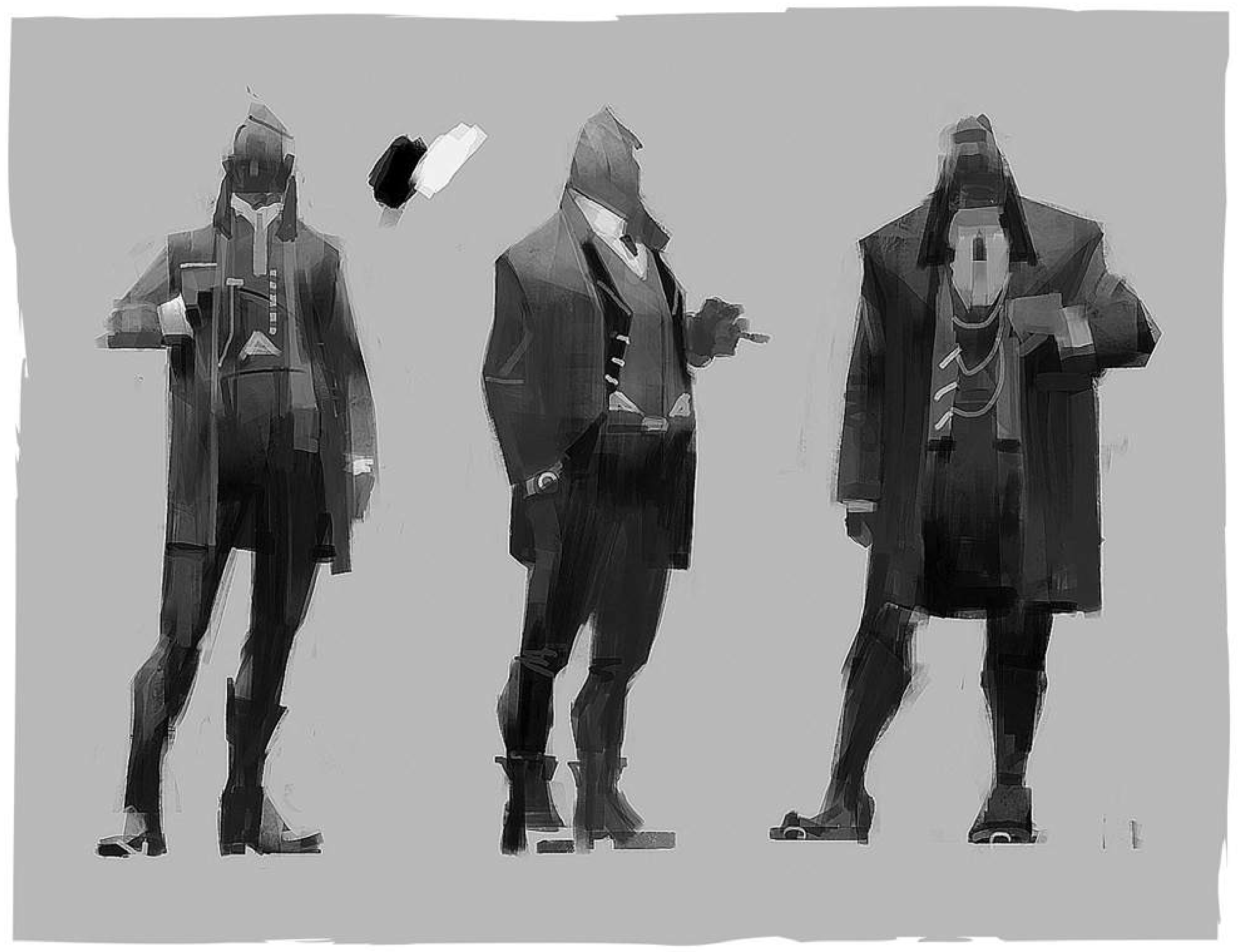


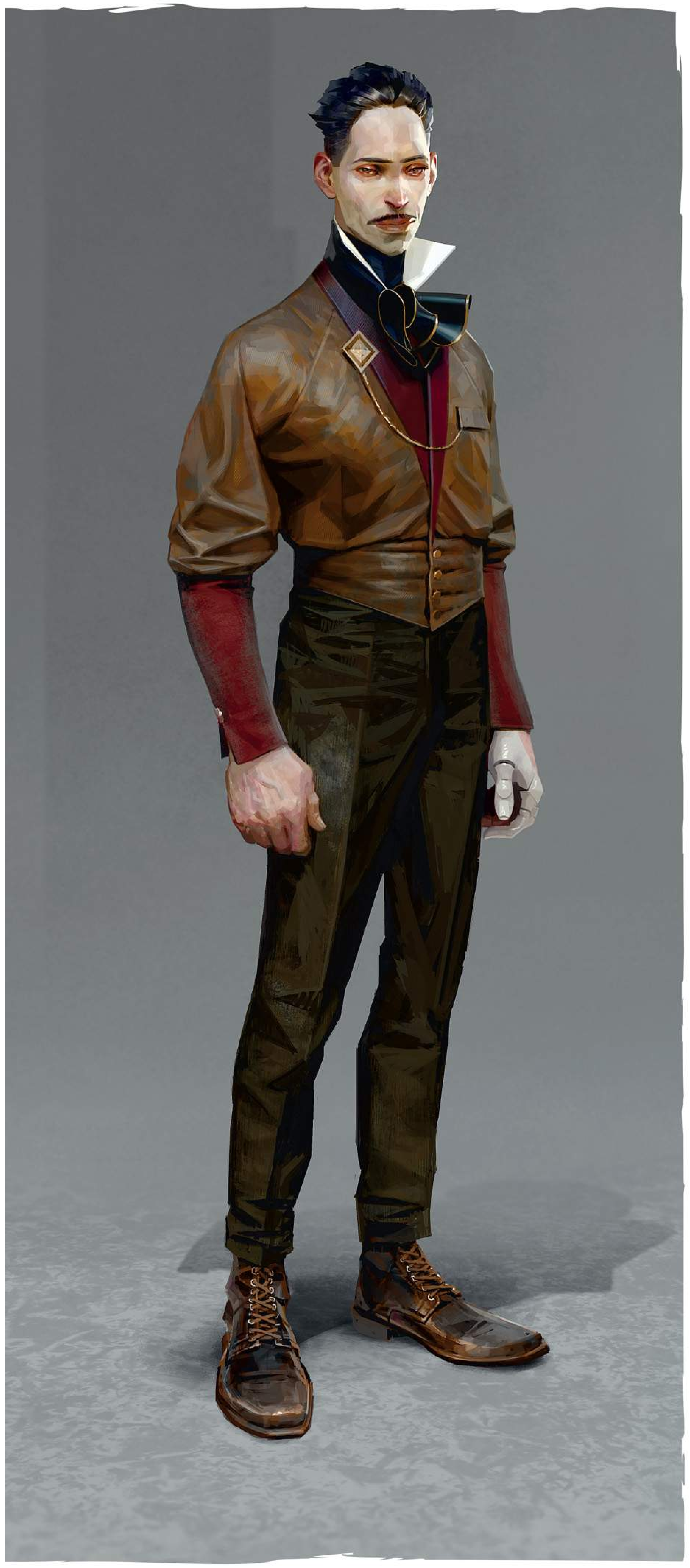
Sokolov Inventor, alchemist, mystic, iconoclast, and painter. The artists get the job started with the design of the character, and then it's up to the modeler, animator, scripter, and audio engineer to bring him to life.
Above: Cédric Peyravernay.

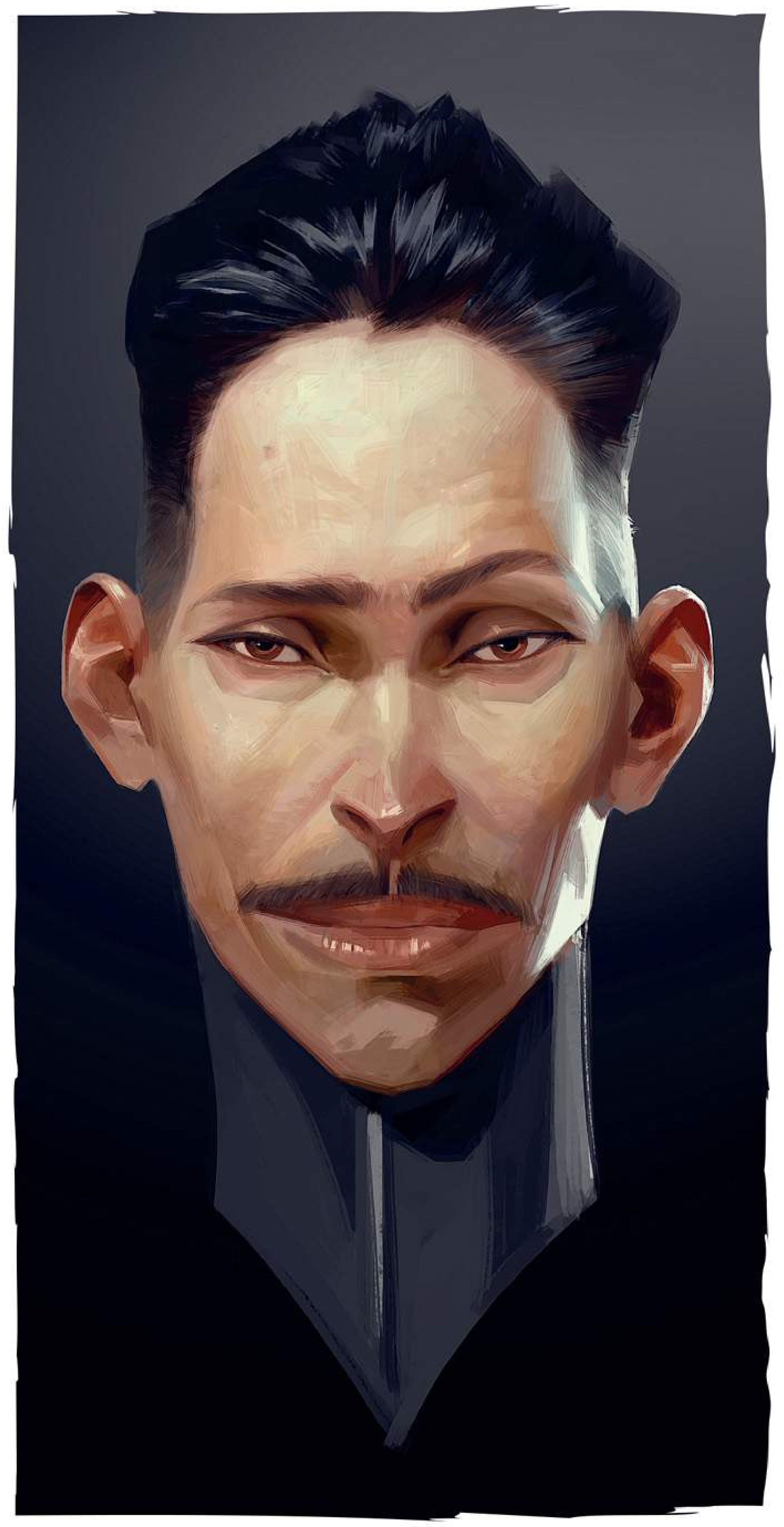


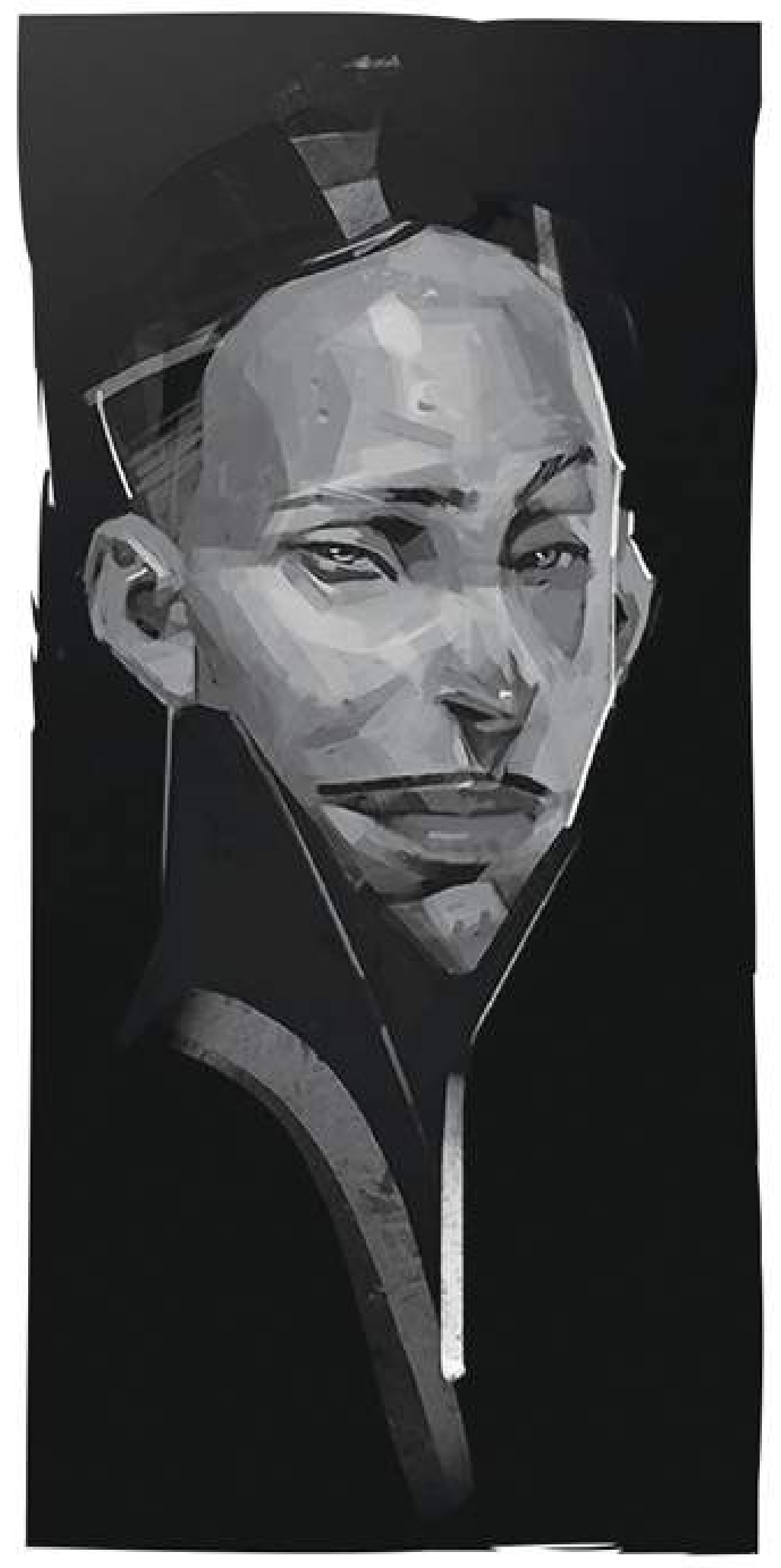


Stilton Like we did with the other main characters, we've focused on showing the story of Aramis Stilton through his anatomy and his costume. A former miner, Aramis is now a wealthy member of society. Though his fine clothes are befitting of someone in his new position, his physique is still that of a man accustomed to a life of labor.
This page: Sergey Kolesov.



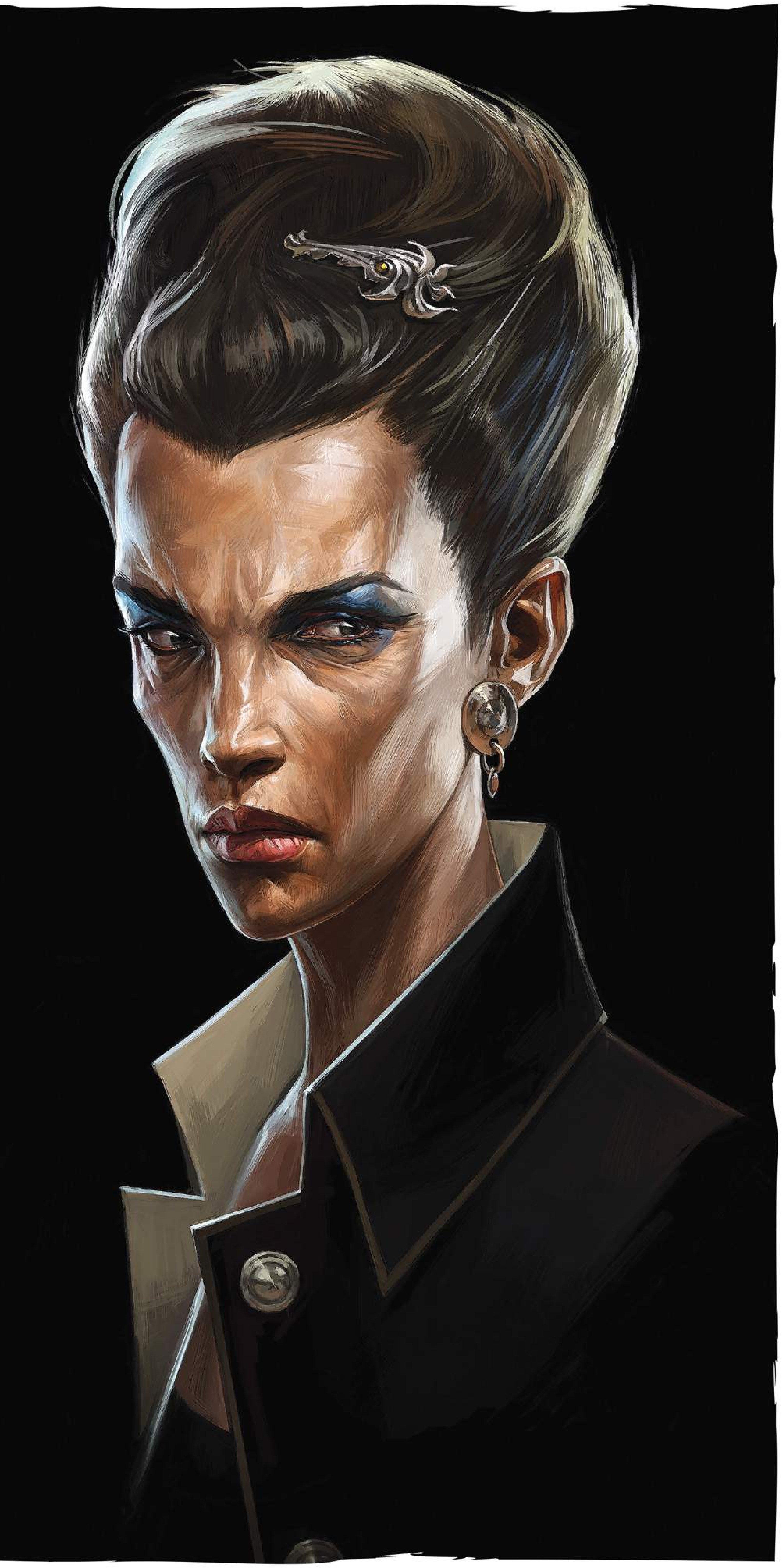


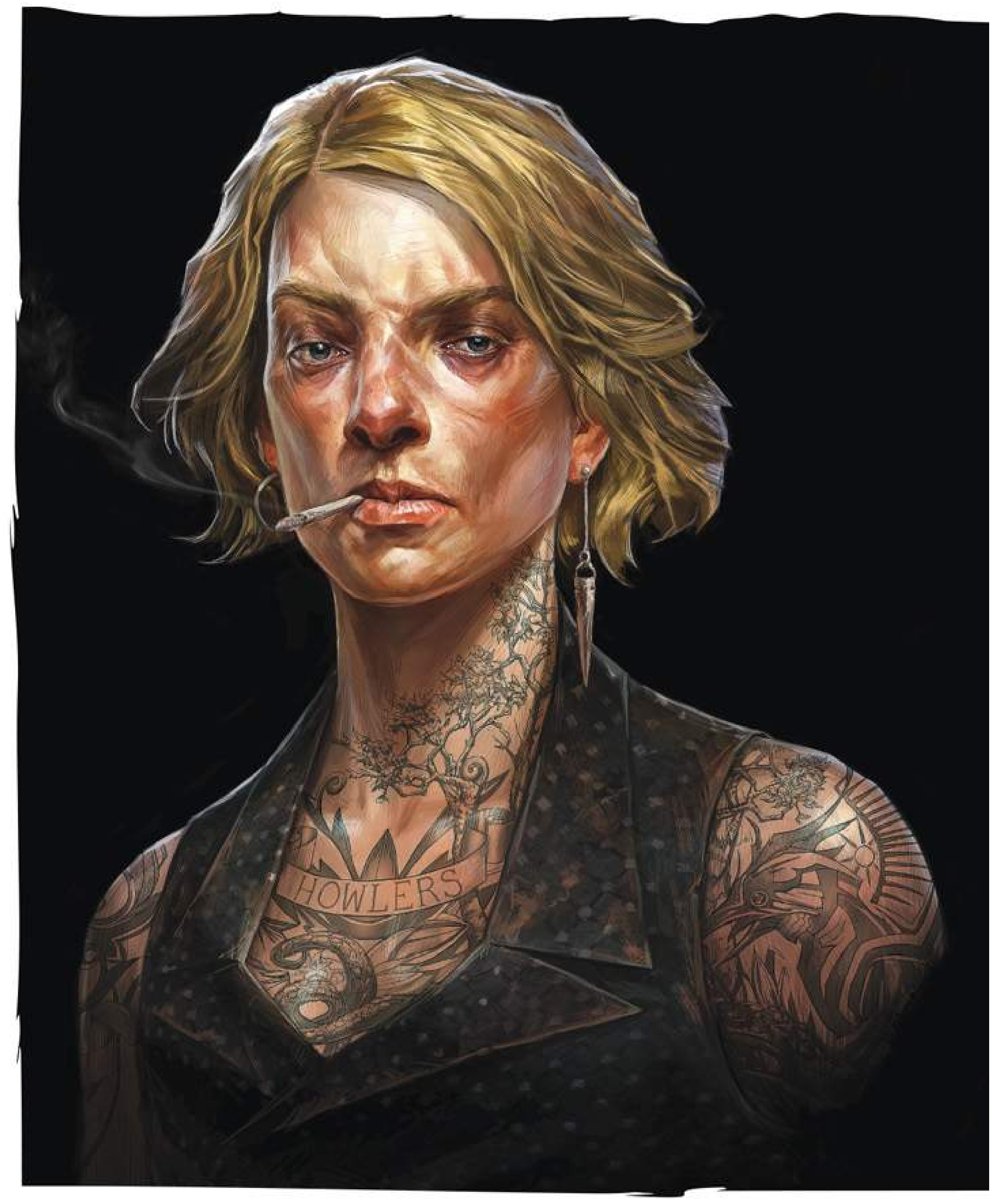


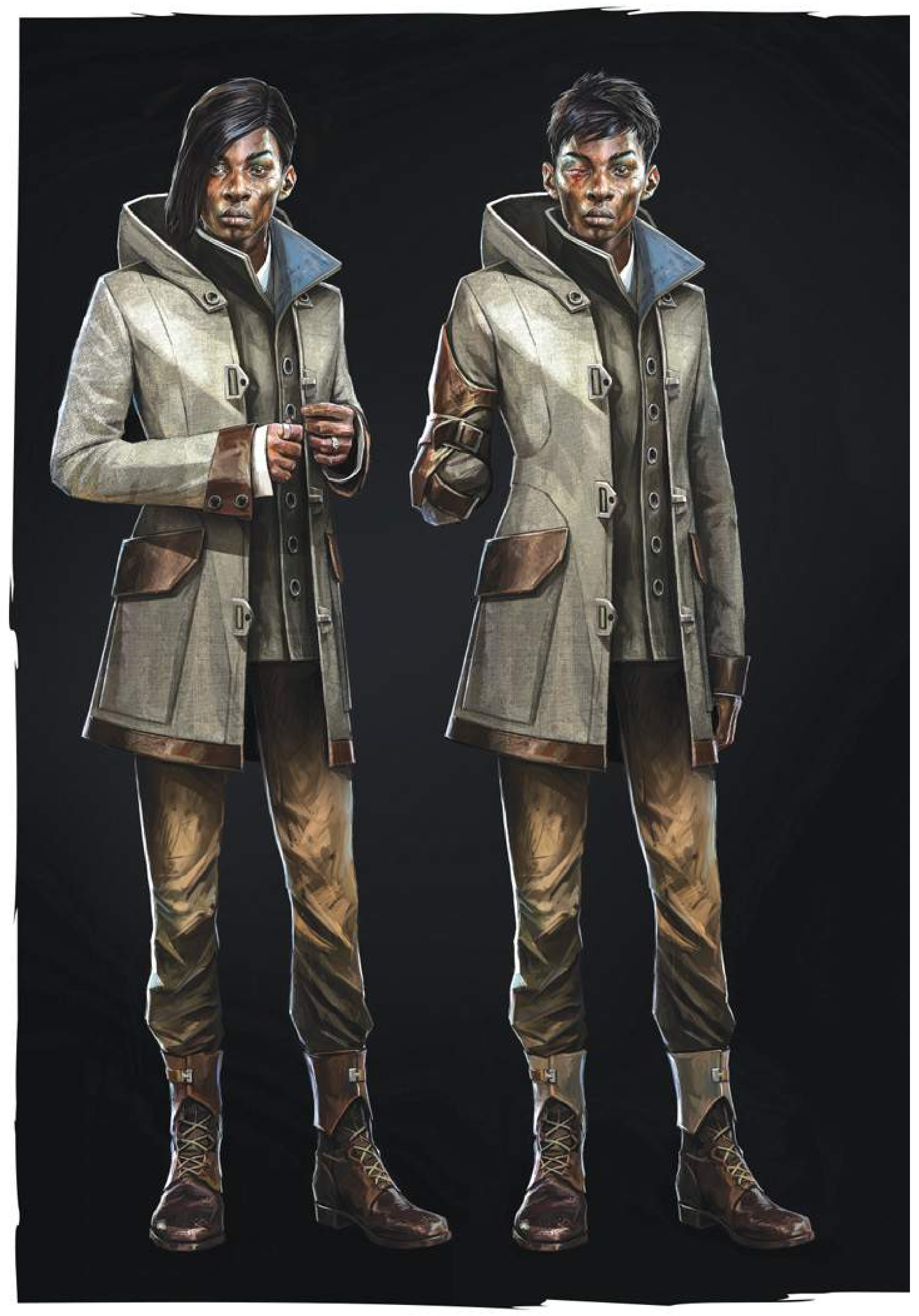


Jindosh

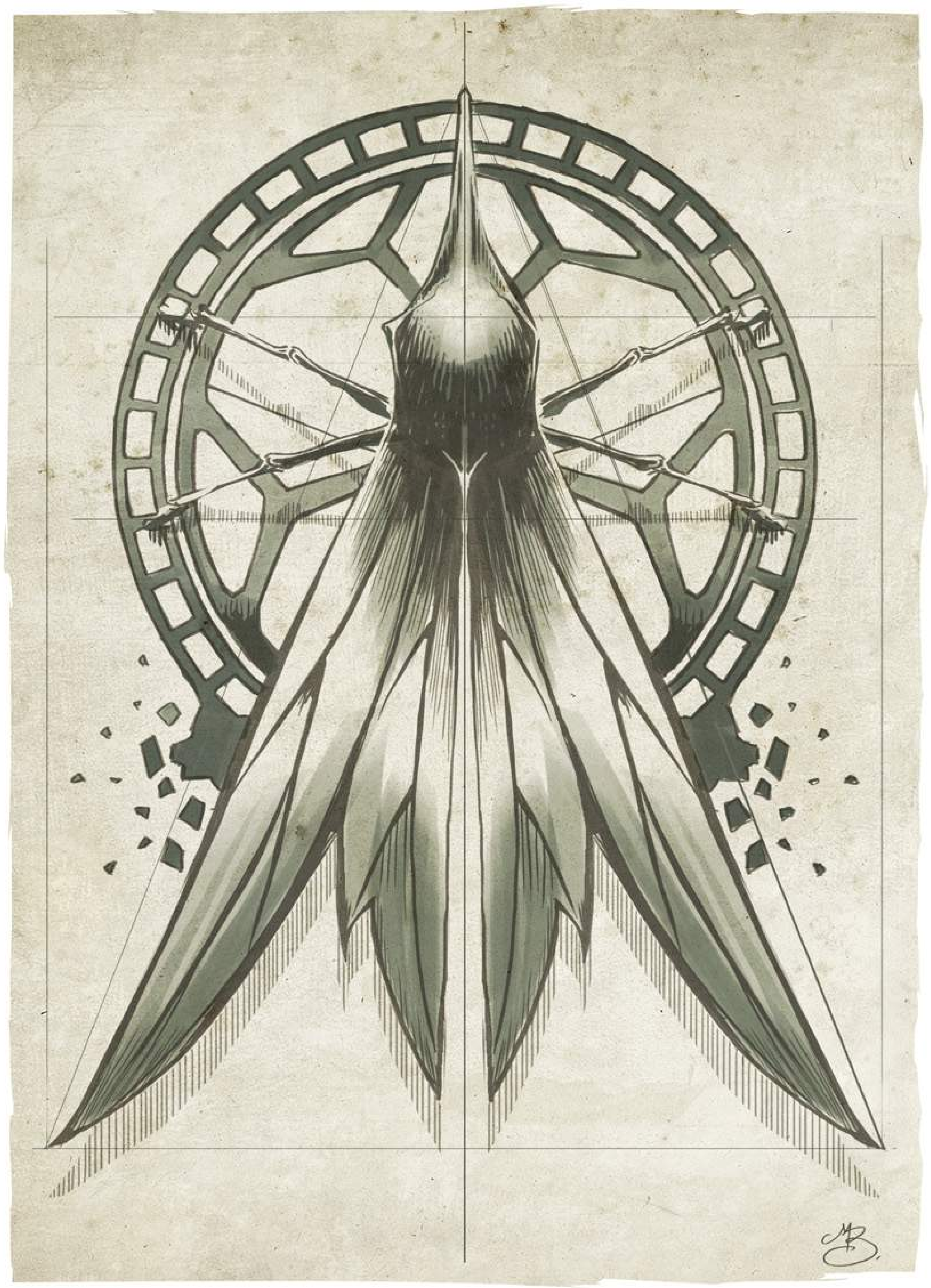
Brilliant and twisted! That's what we tried to reflect visually with Jindosh's meticulous appearance and sharp, analytical gaze. We wanted the player to feel as though they were being judged and found wanting.
This page: Sergey Kolesov.

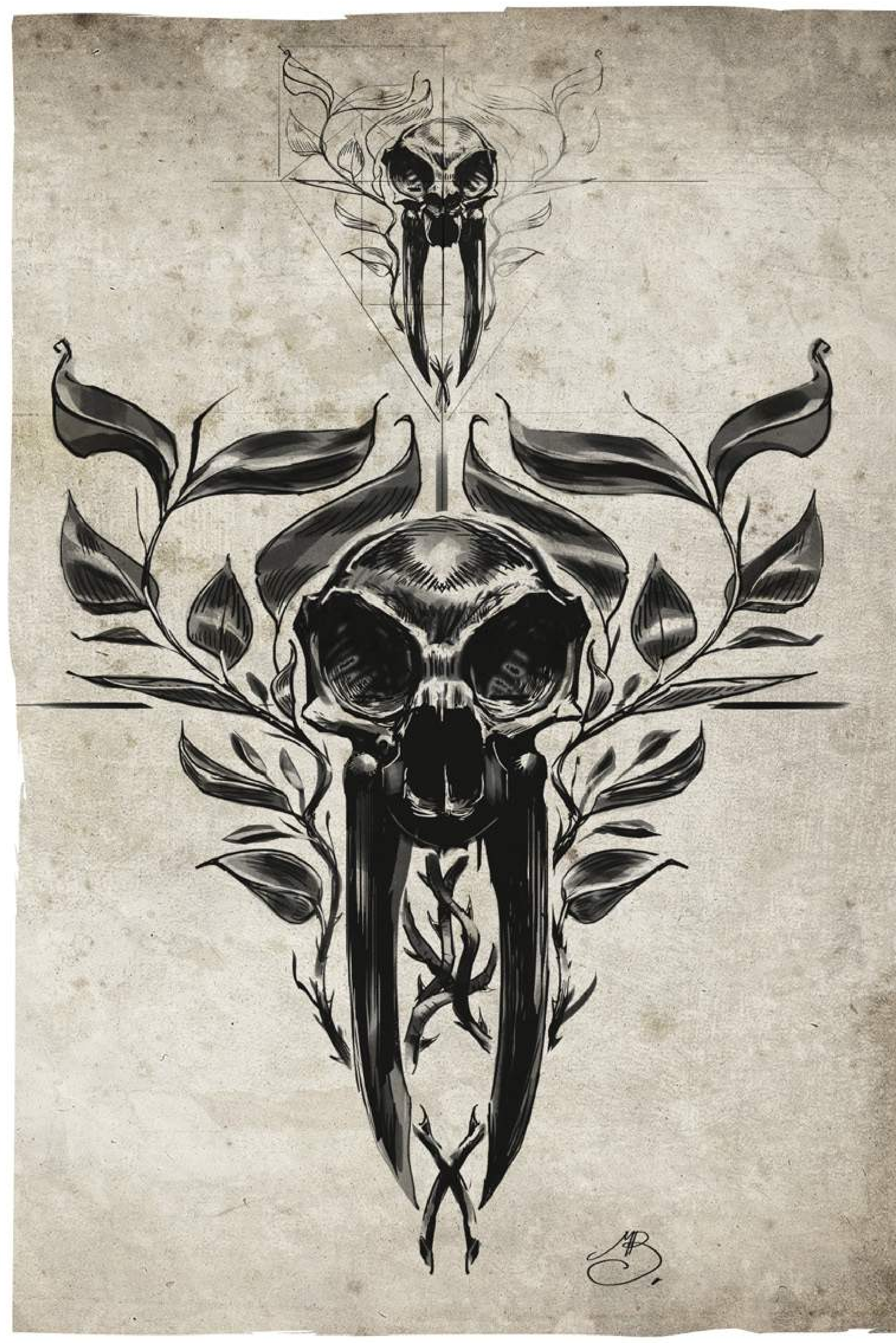


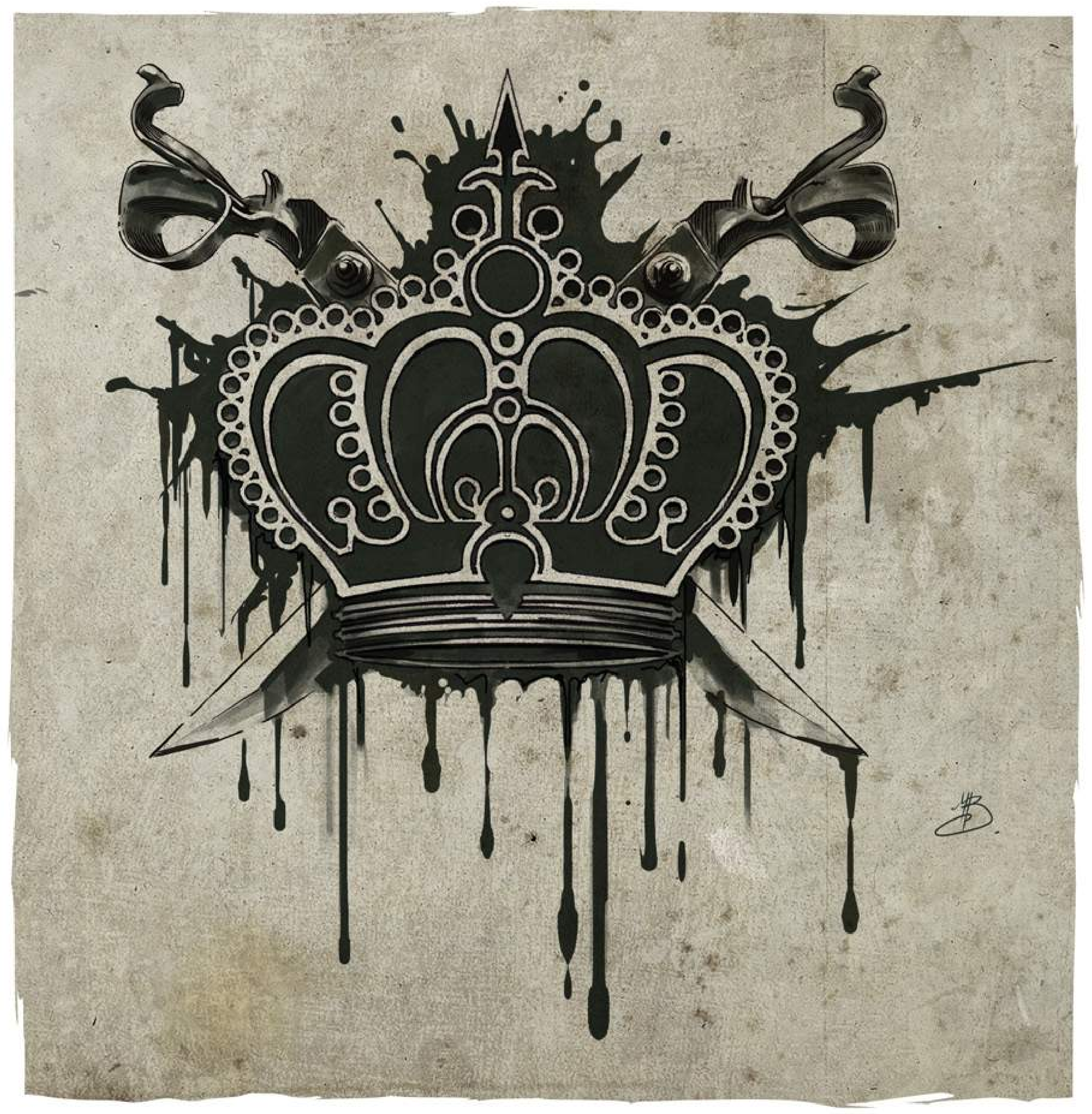


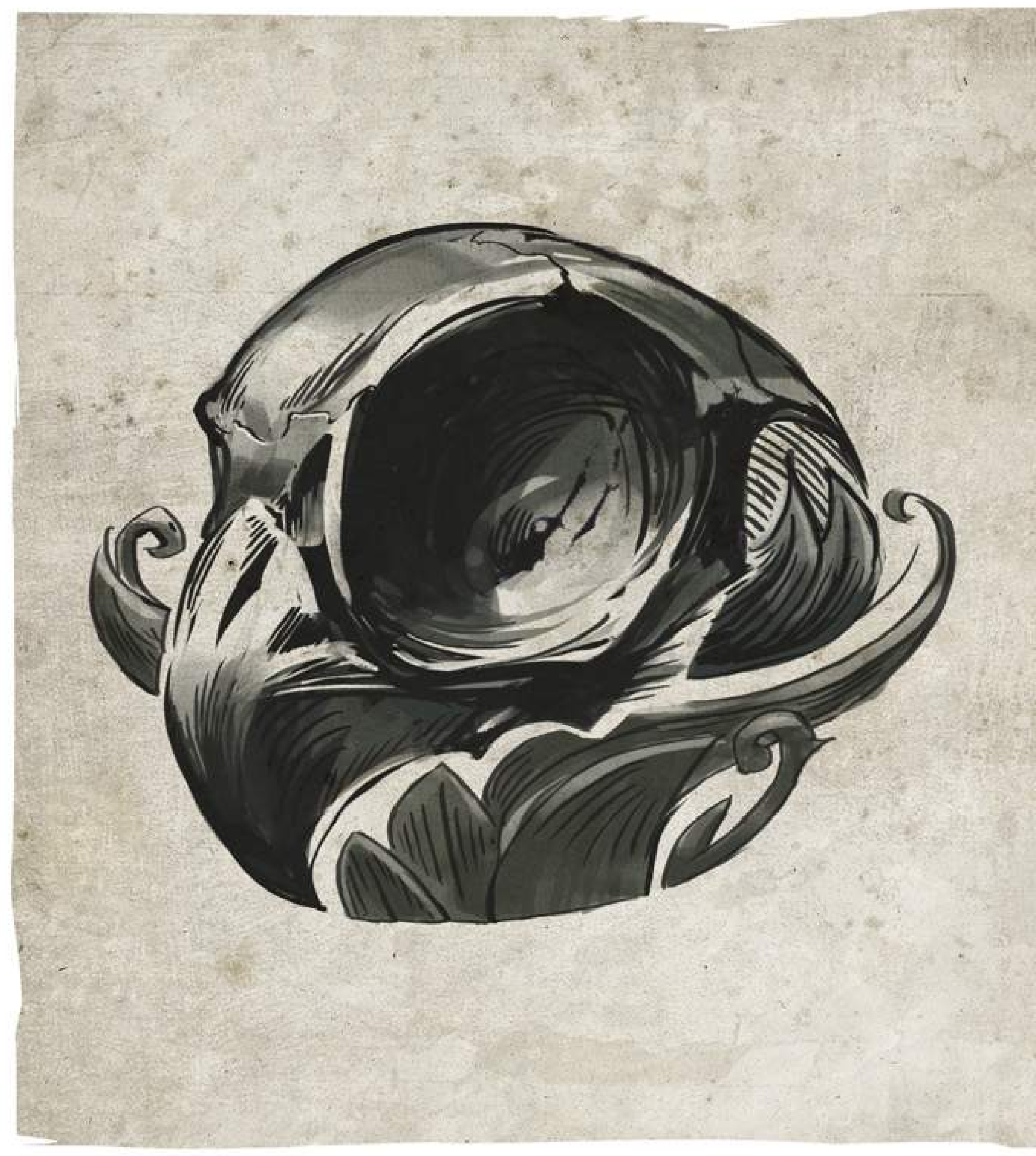


Breanna, Mindy, and Meagan showcase here how diverse the characters' roles in society are.
This page: Cédric Peyravernay.

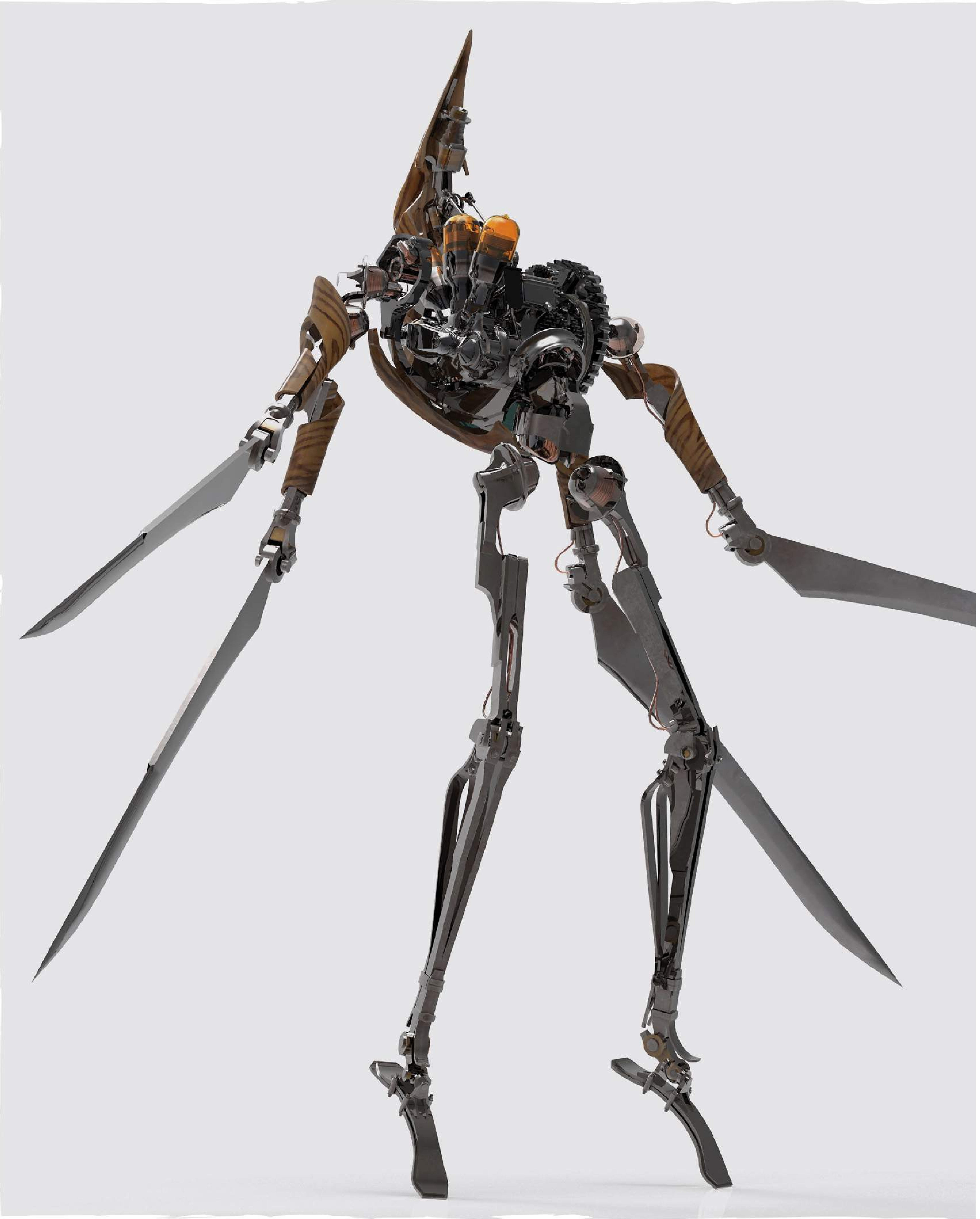


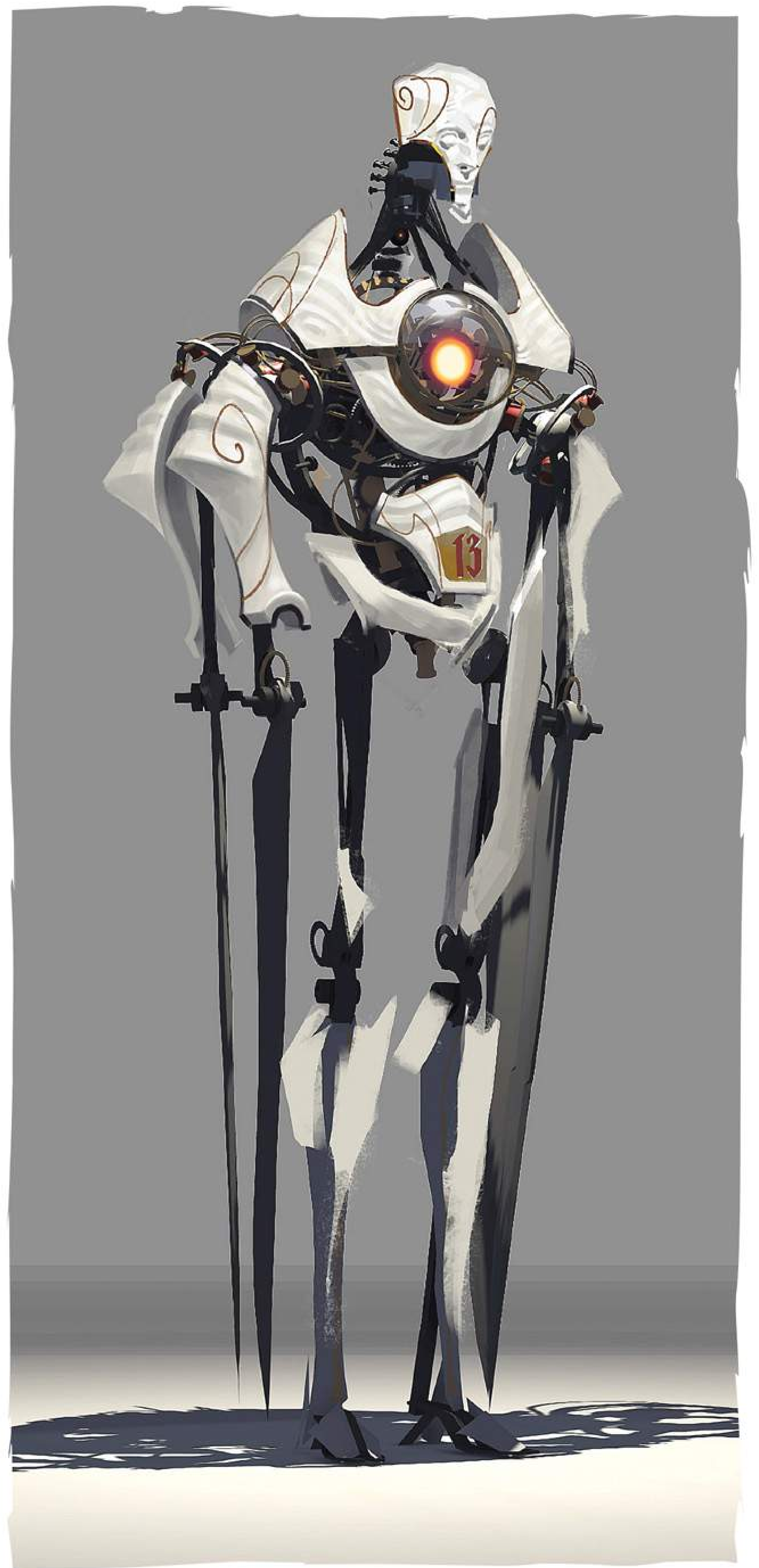


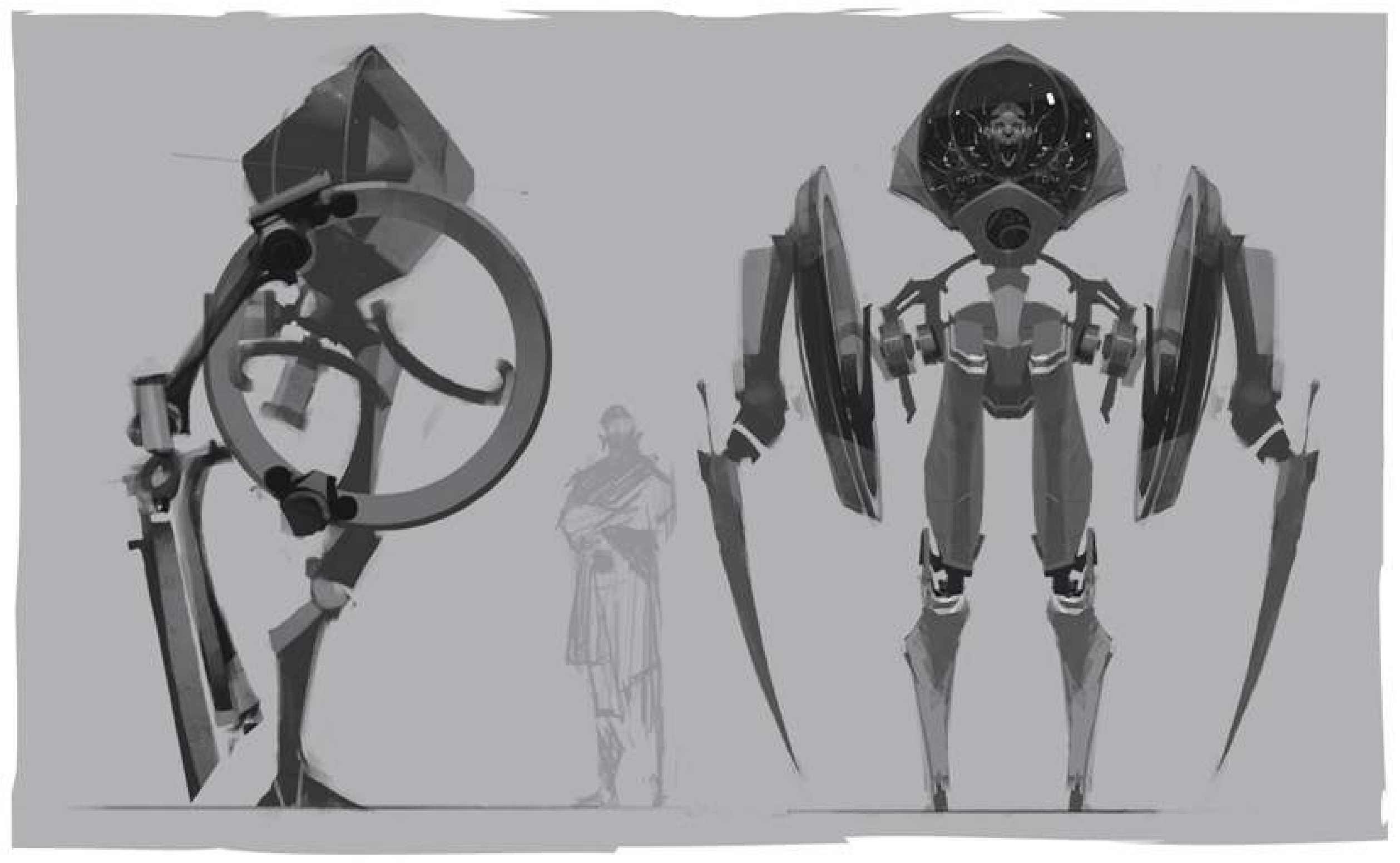


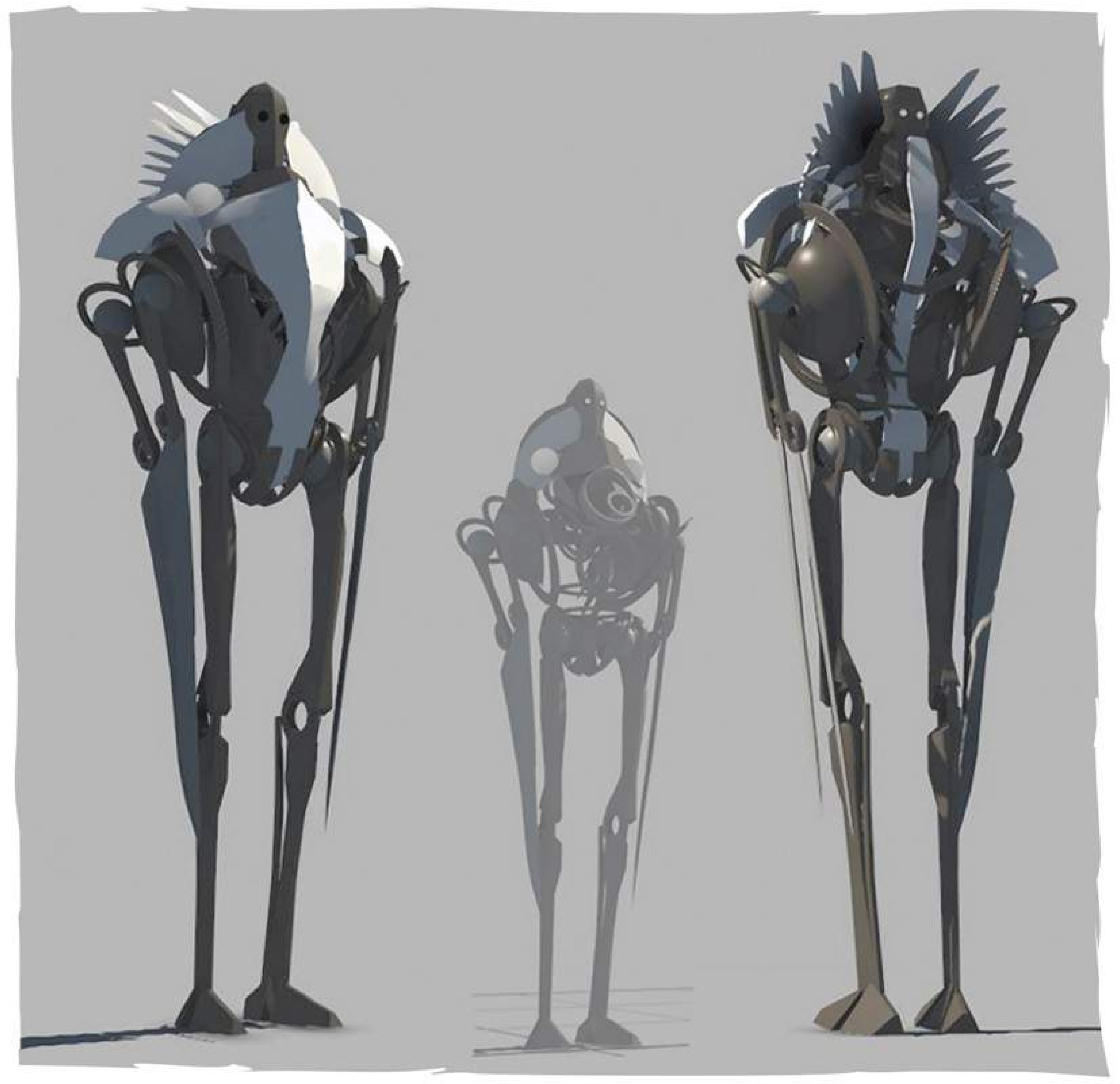


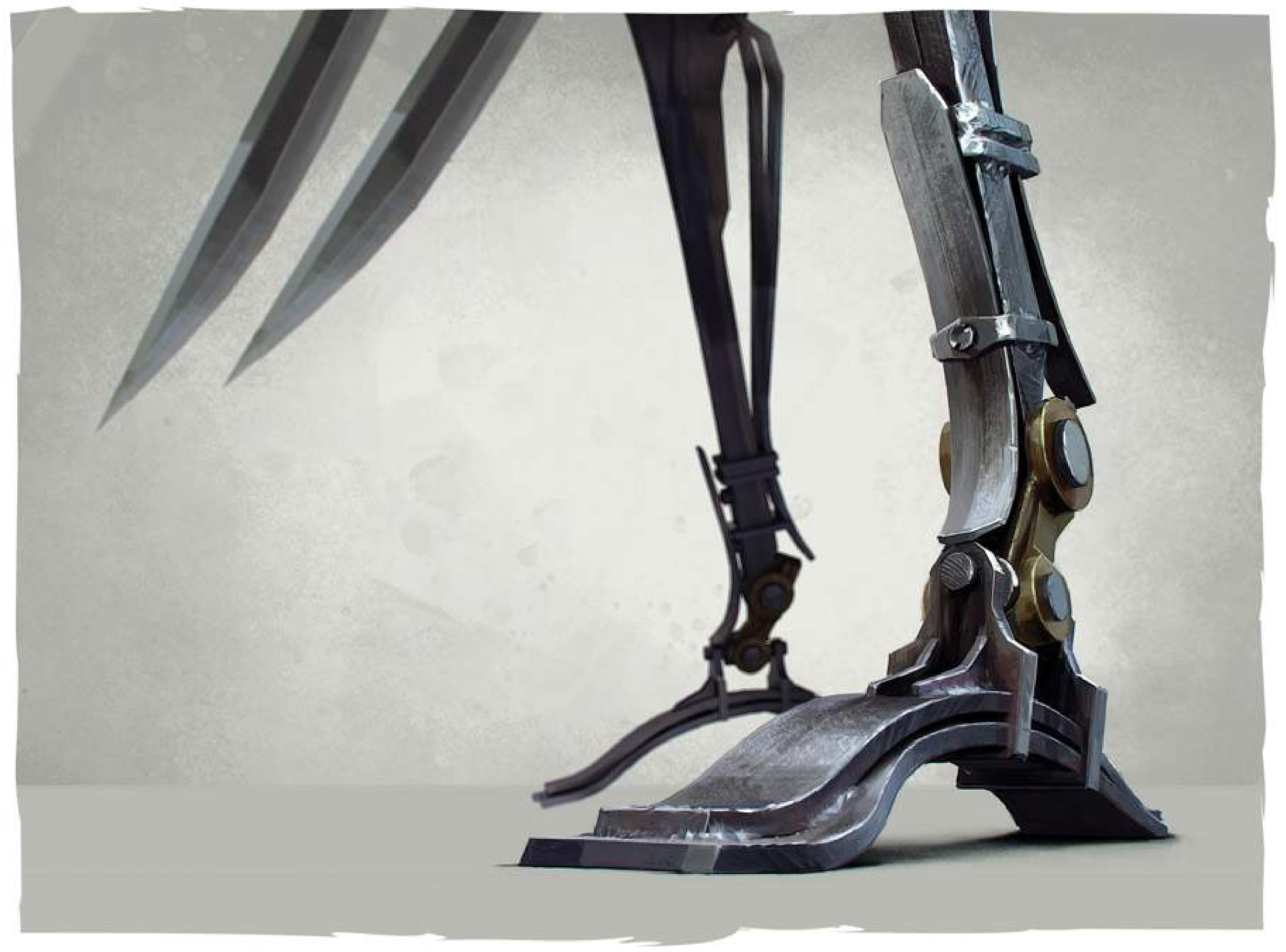
Mindy's tattoos were a great opportunity for us to get into her mind.
This page: Jean-Luc Monnet.





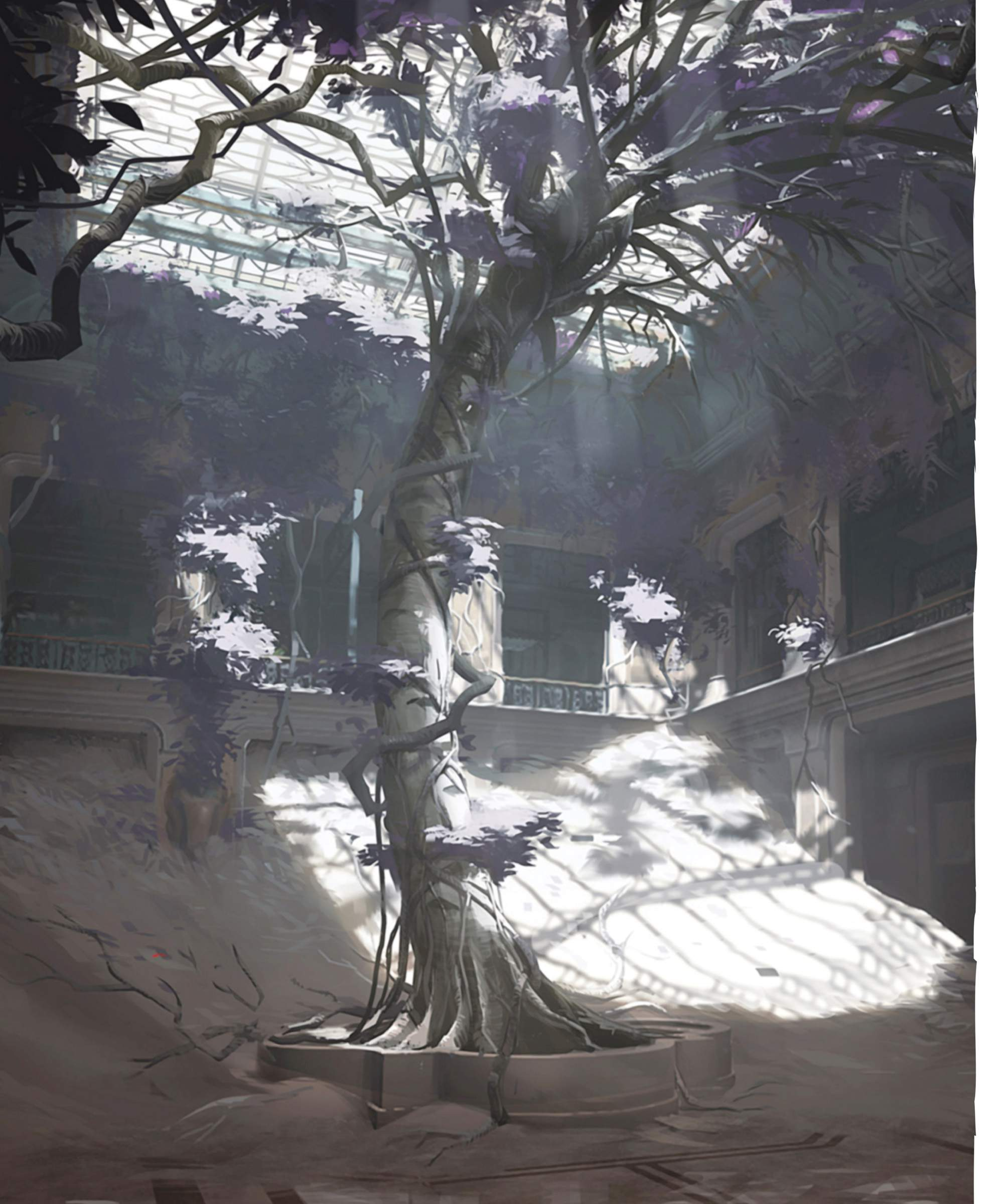






Clockwork Soldiers

These mechanical marvels (or monstrosities) were perhaps the biggest challenge we faced during production. Here are some early concepts before they were bounced back and forth between game designers, architects, level designers, animators, VFX artists, the audio team, and AI programmers.
Opposite: Julien Authelet. *This page:* Sergey Kolesov.



Flora & Fauna

"Have you heard this weird hooting from the Leyenda Steppes at night?"

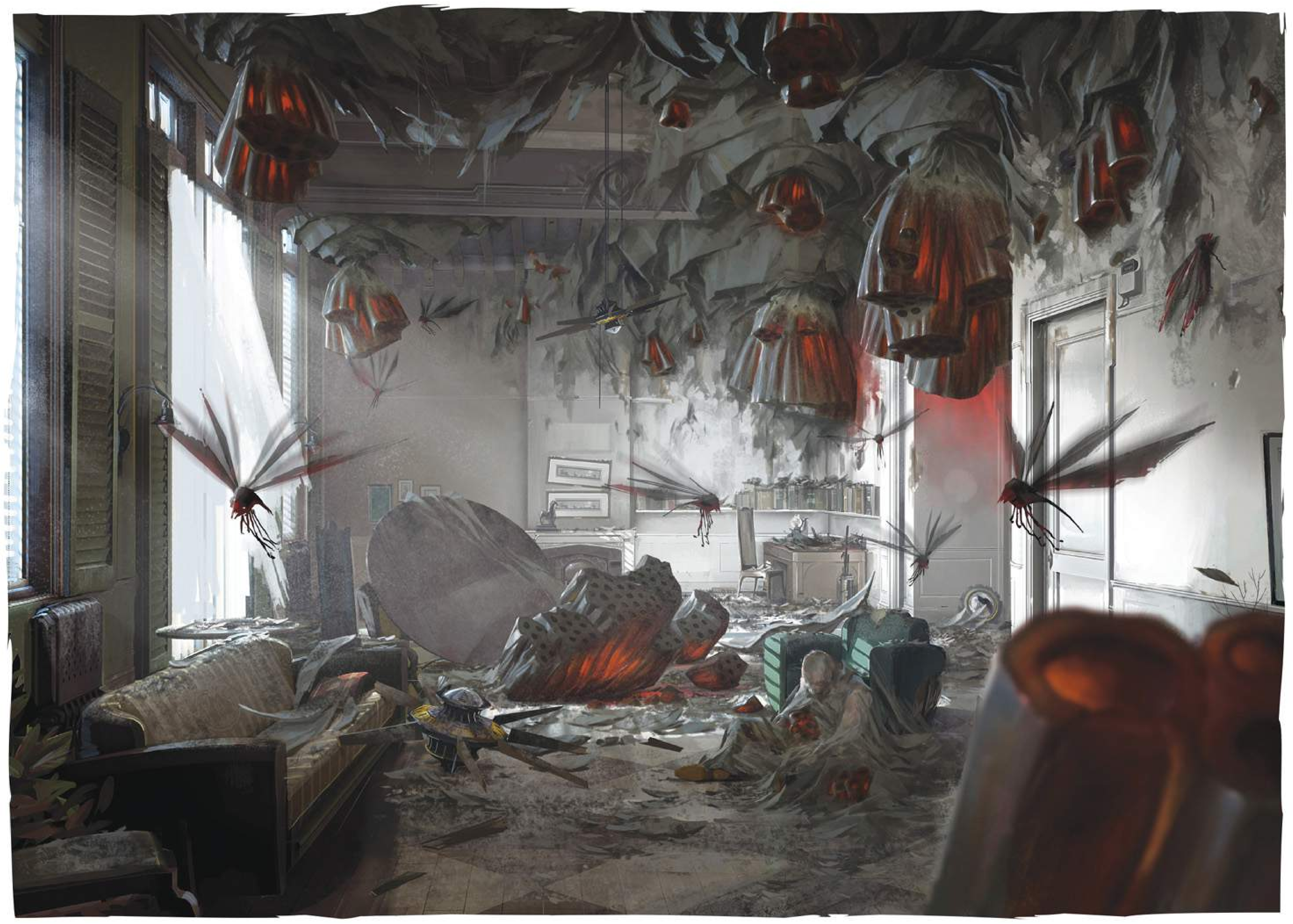
While few trees are found in Dunwall, a lush twisted forest serves as a natural border around Karnaca. When the first wave of settlers from Morley met the natives of the island, they started clearing the land and built a village on the other side of the wind corridor (a bit like the Cinque Terre in Italy). Then people from Gristol came in with money and started a more structured program of urbanization, with boulevards and a big canal splitting the island in two. Some trees too big to be cut down remain inside the city, in parks or in place of a building.

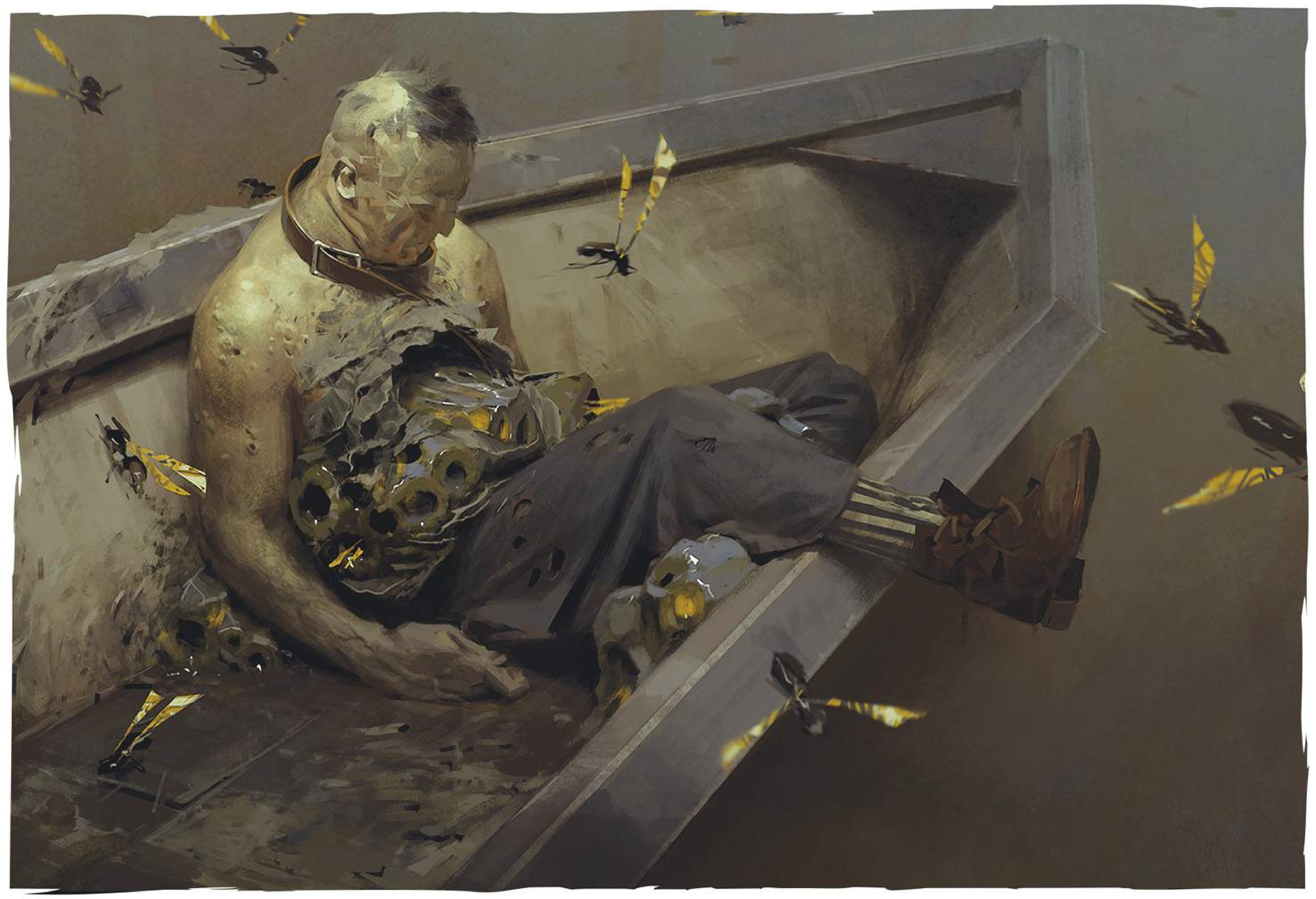
Karnaca also serves as the home of a great variety of other plants and animals not seen elsewhere in the Empire of the Isles. Some have been hunted down and displayed in the Royal Conservatory or in private collections. Others live underwater. And still others infest entire buildings!

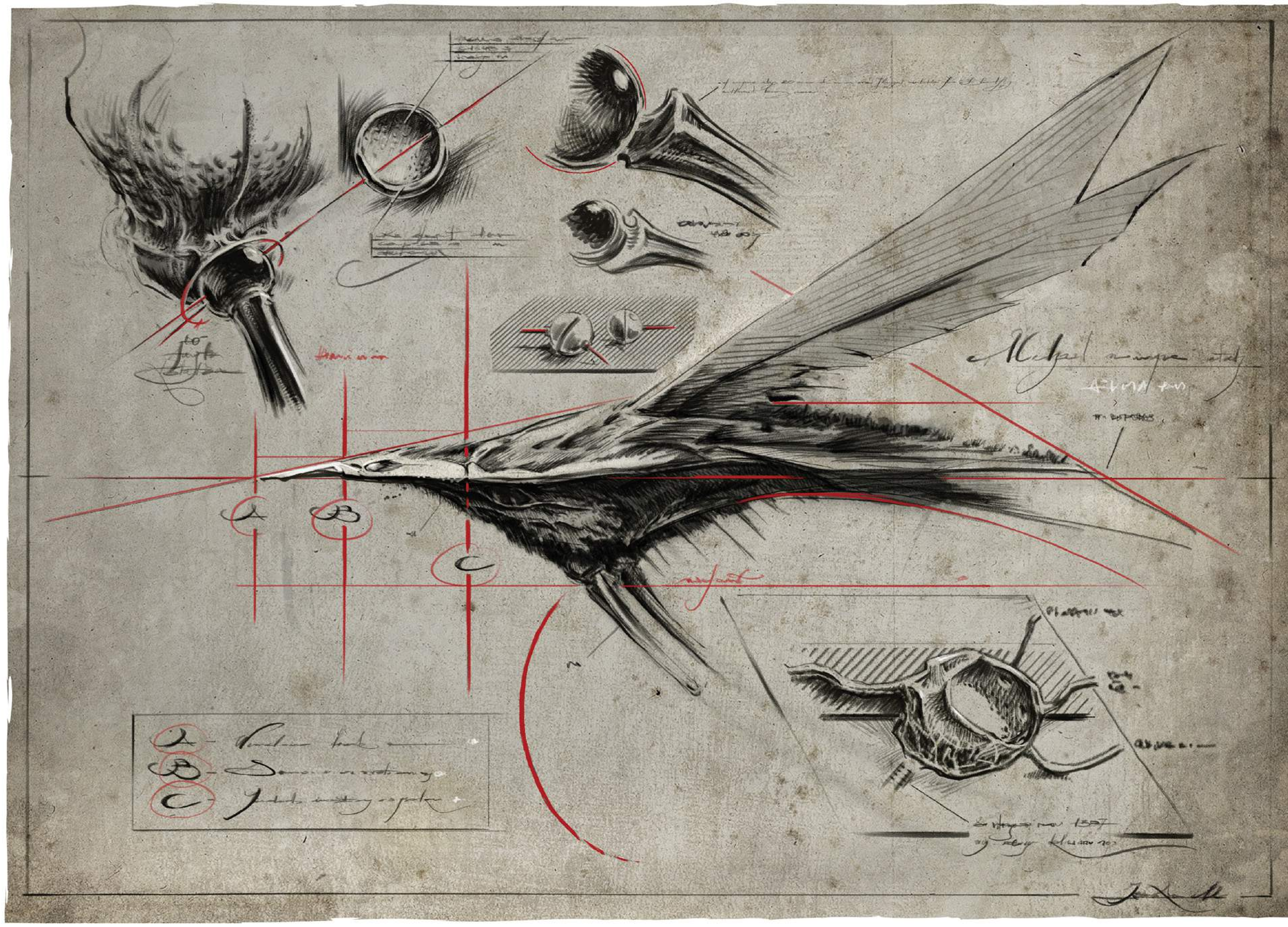
Karnaca is stuck between a wild forest and the ocean. The contrast between the density of the vegetation and the urbanism is impressive, especially because there's no blending between them. This proximity leads some inhabitants to set up electric lamps on their balconies to kill insects. Others make food out of them and even ammo!

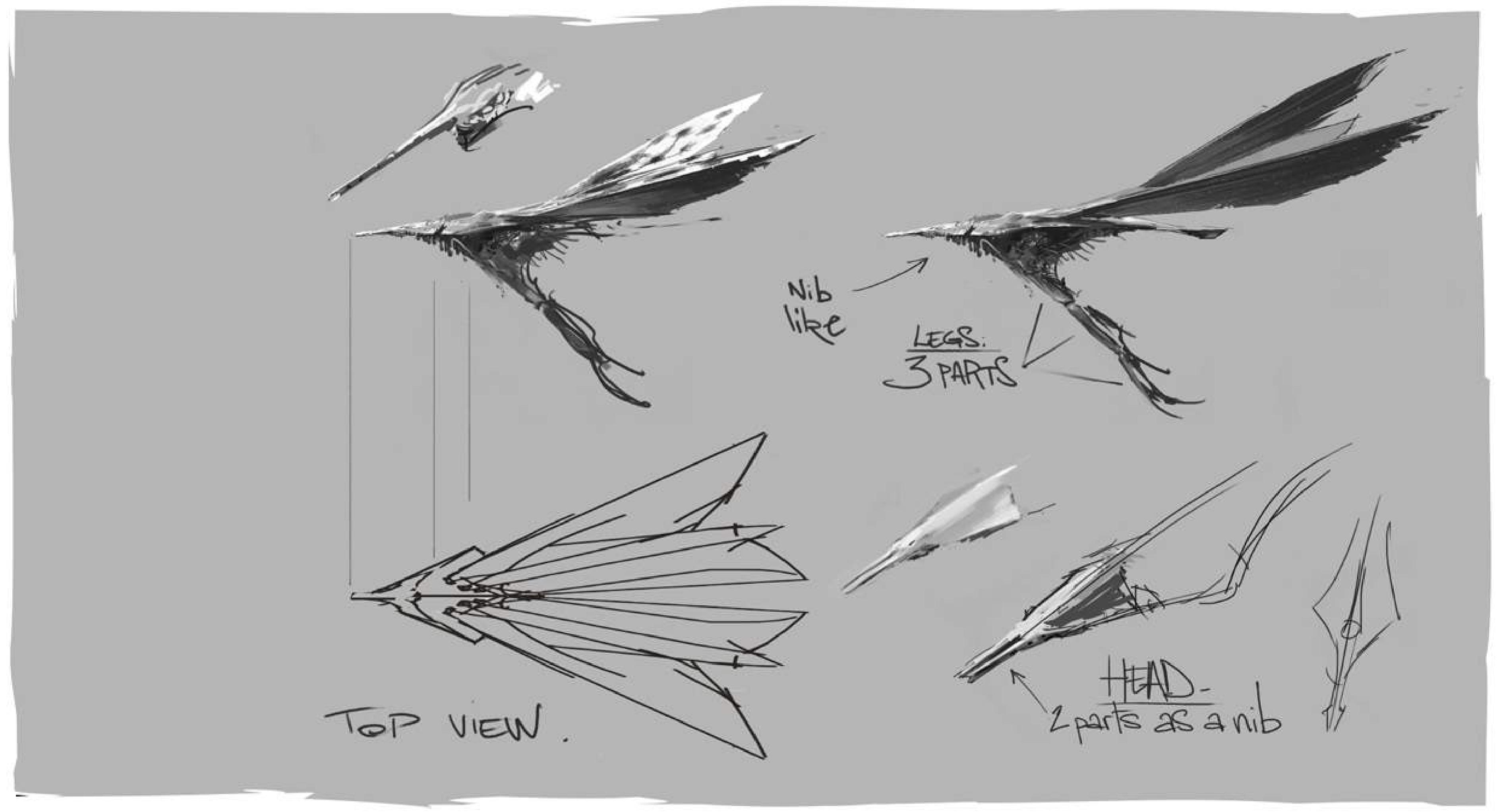
This is an atmosphere where madness can show up anytime—but also great beauty. Some local artists even use logs to create stunning wooden sculptures or twisted musical instruments.

Left: Aimé Jalon.



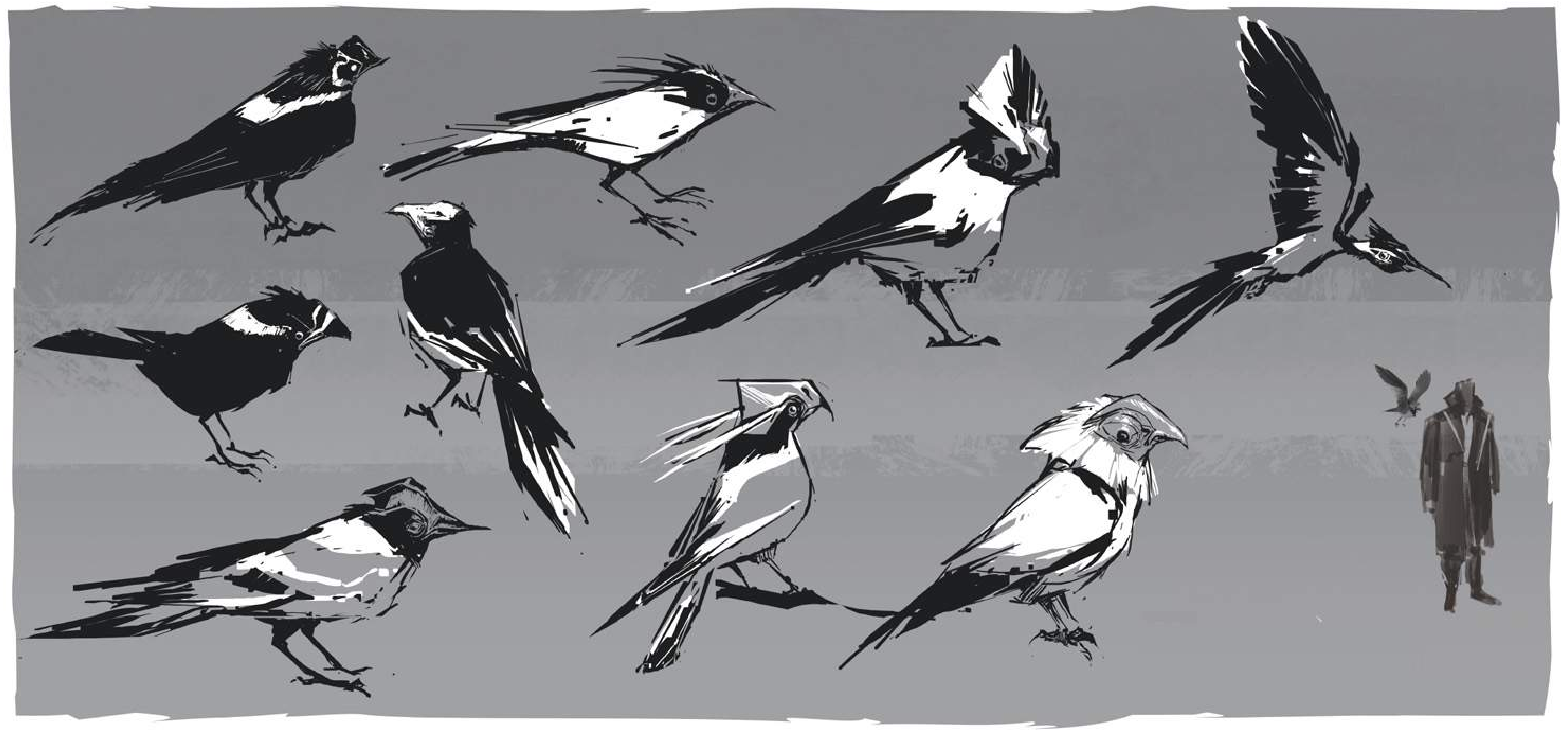


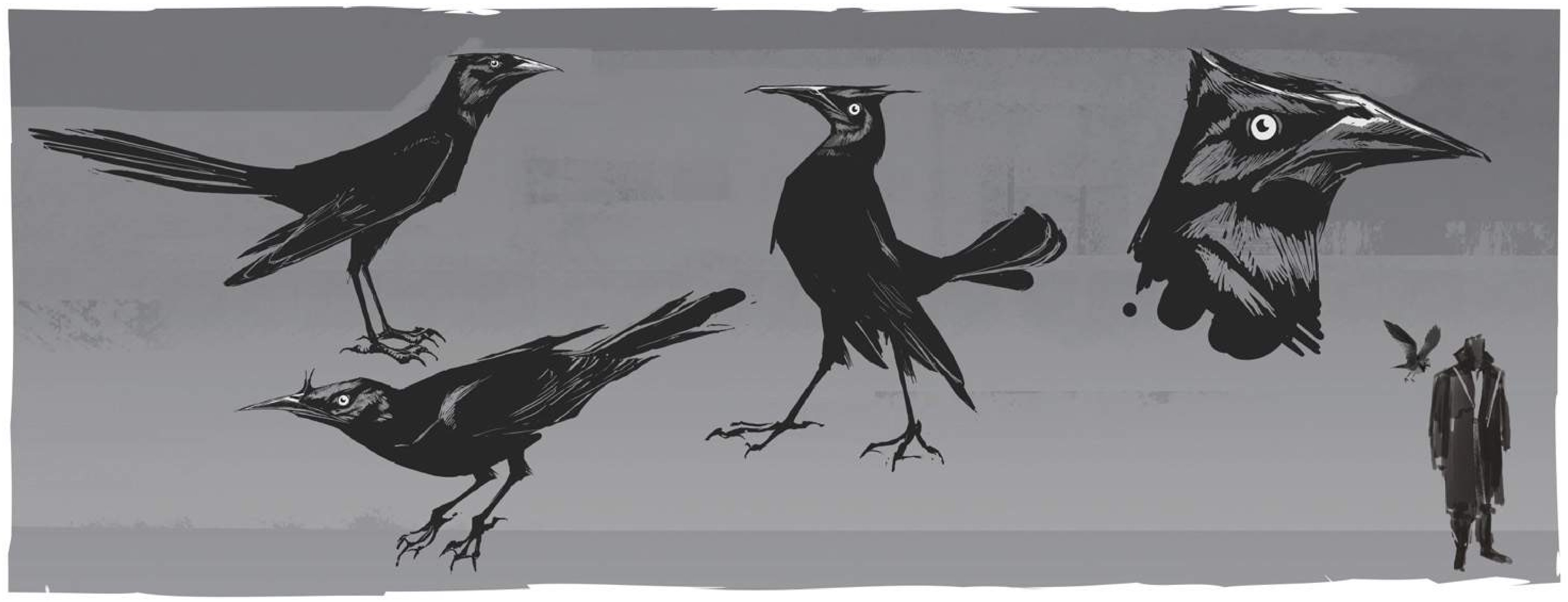


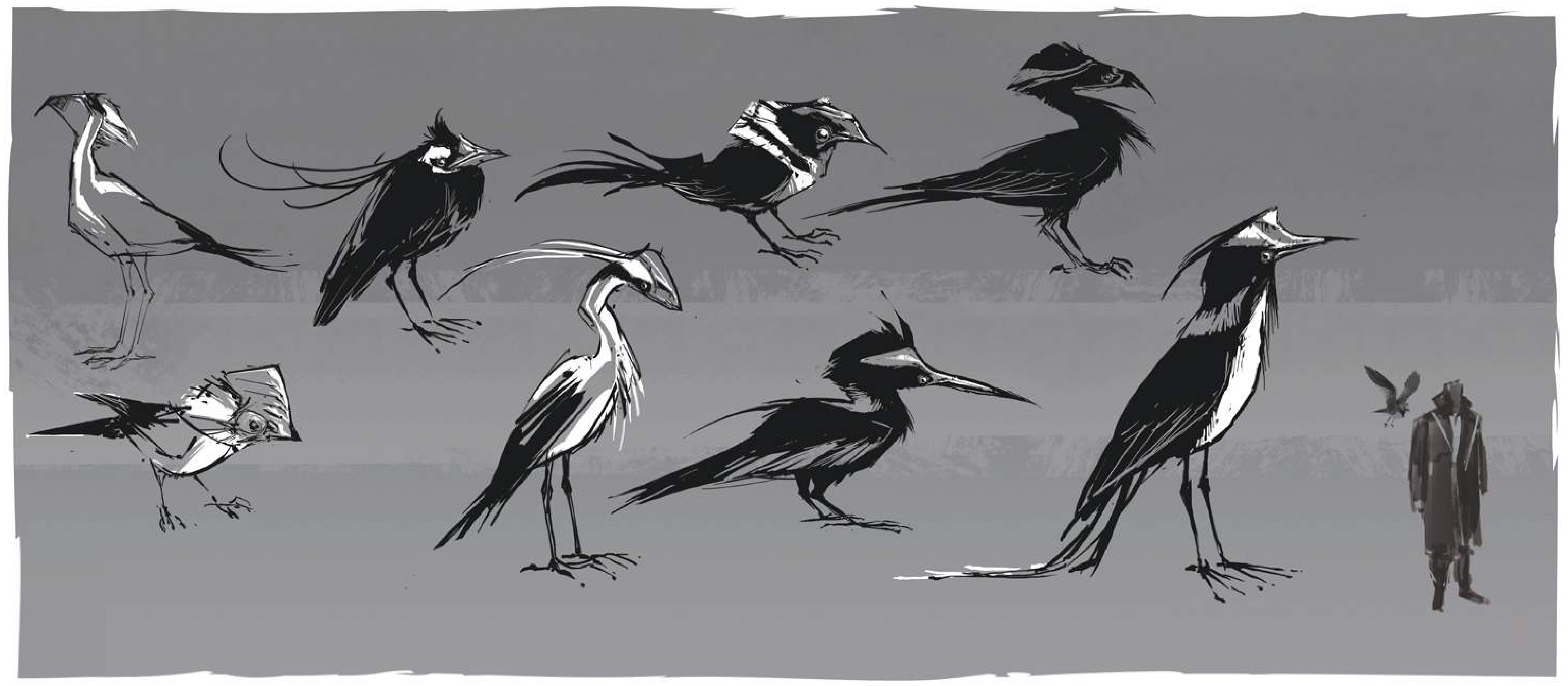

Nib like
LEGS.
3 PARTS
TOP VIEW.
HEAD-
2 parts as a nib

Bloodflies When the game design team gives the artists an idea for a feature, they go to incredible lengths to make sure it feels grounded in the world. The bloodfly ecosystem is an excellent example of how art, story, animation, and game play can flow together perfectly.

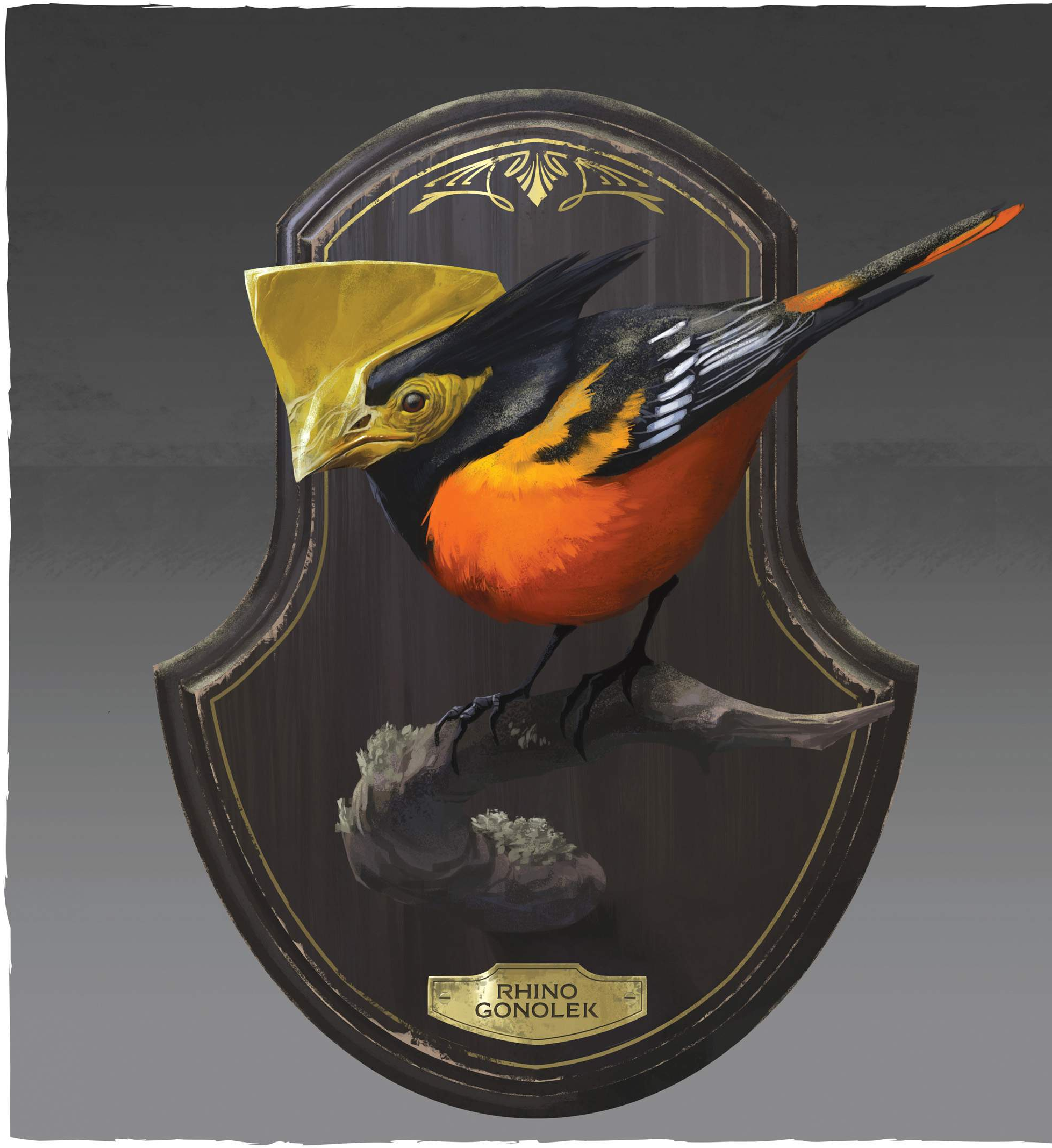
Opposite, top: Mathieu Reydellet. *Opposite, bottom:* Sergey Kolesov. *This page:* Jean-Luc Monnet.

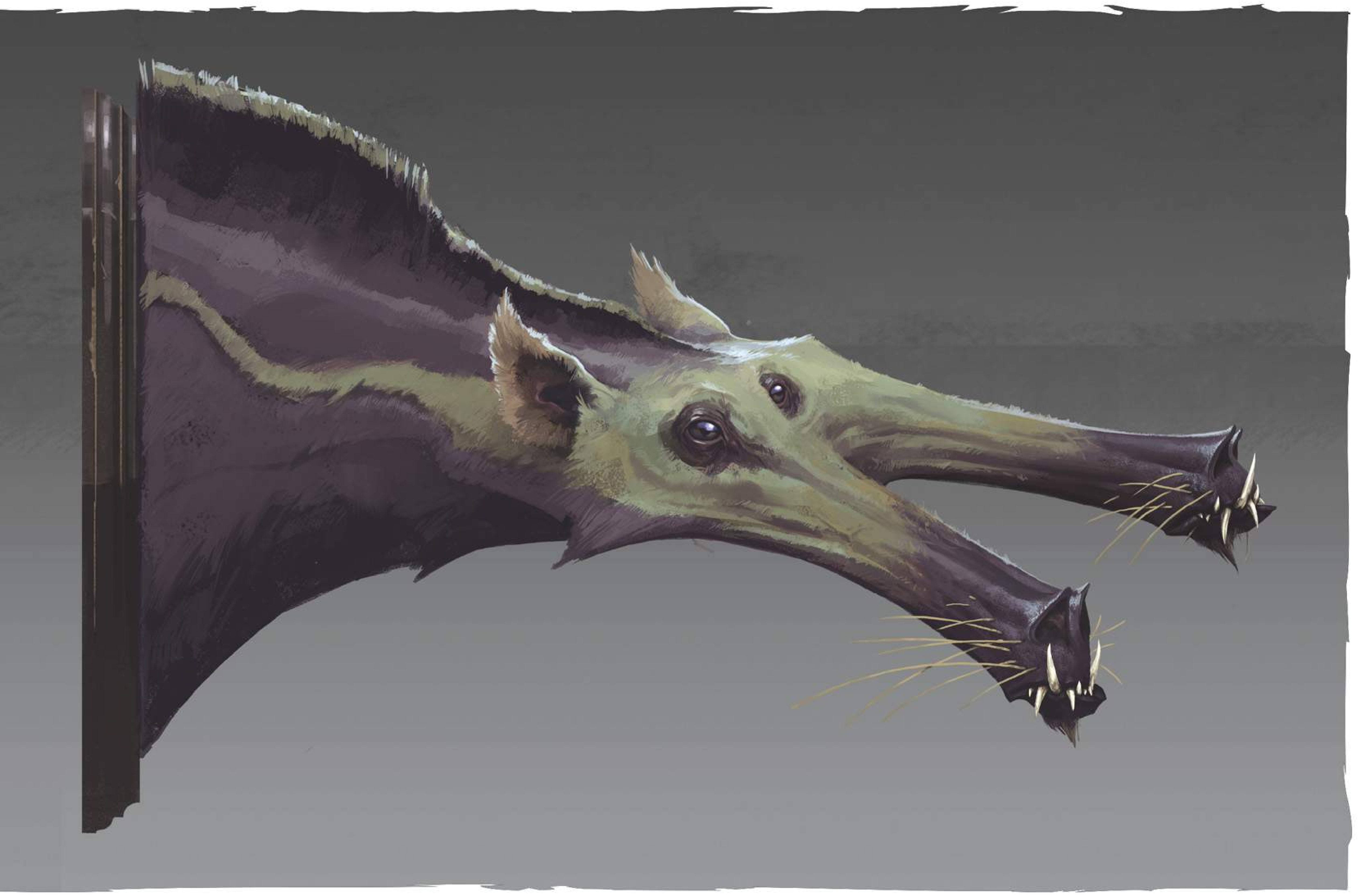


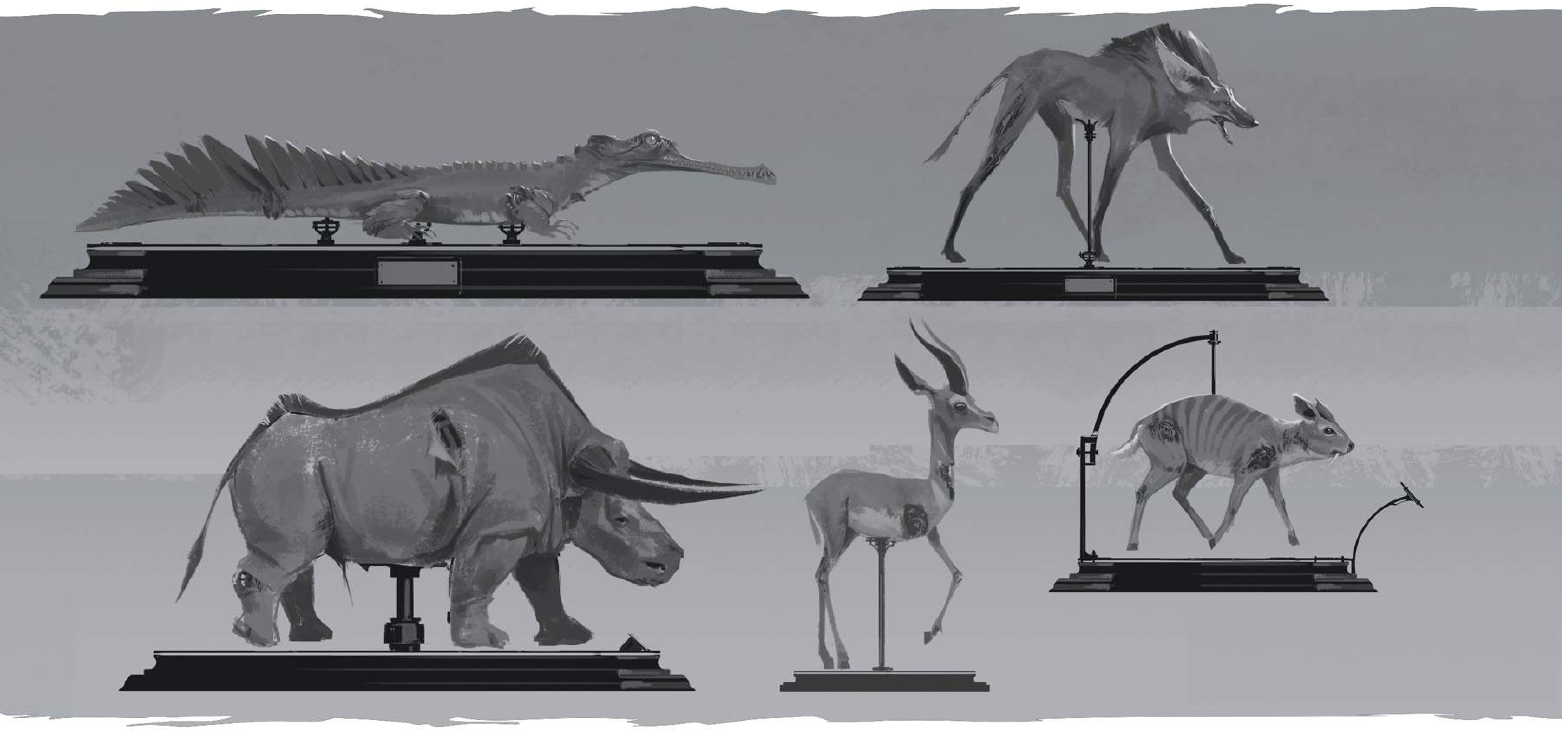




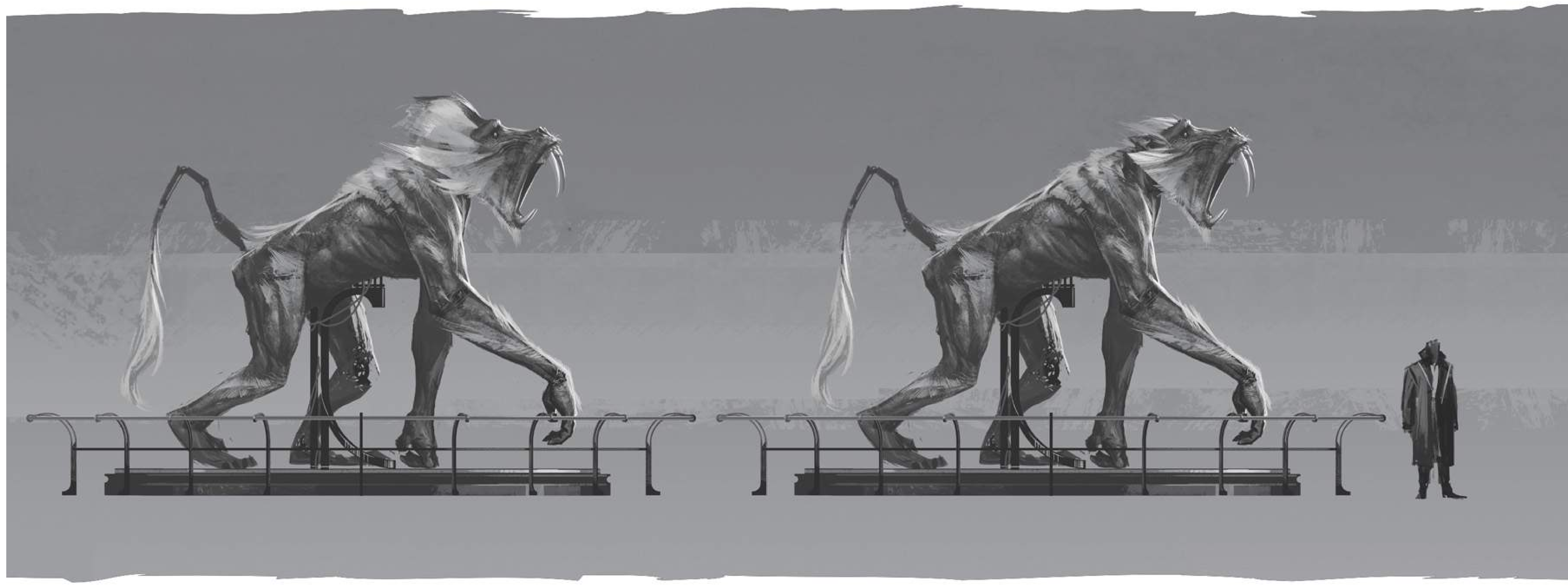
This spread: Mathieu Reydellet.

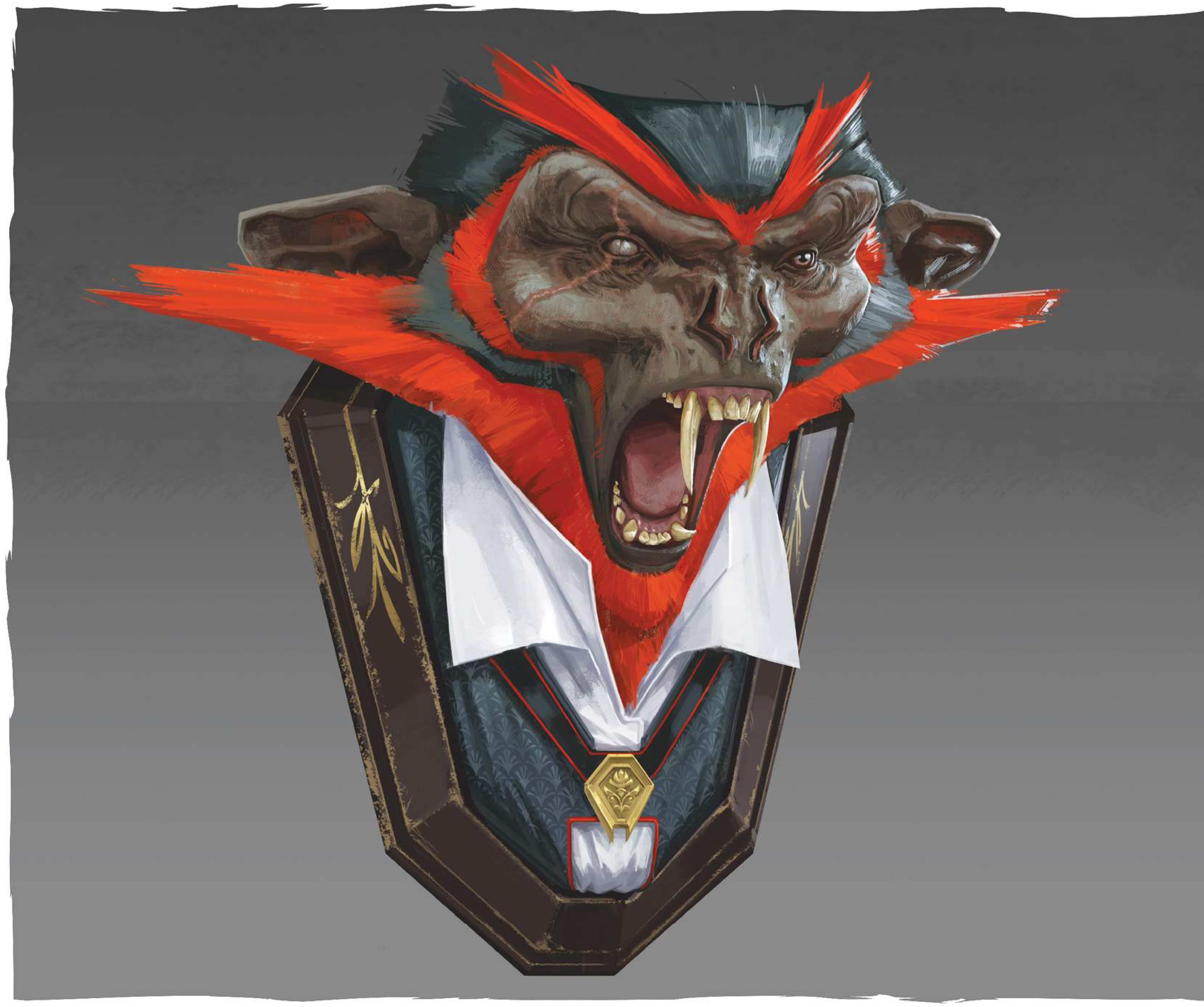

RHINO
GONOLEK

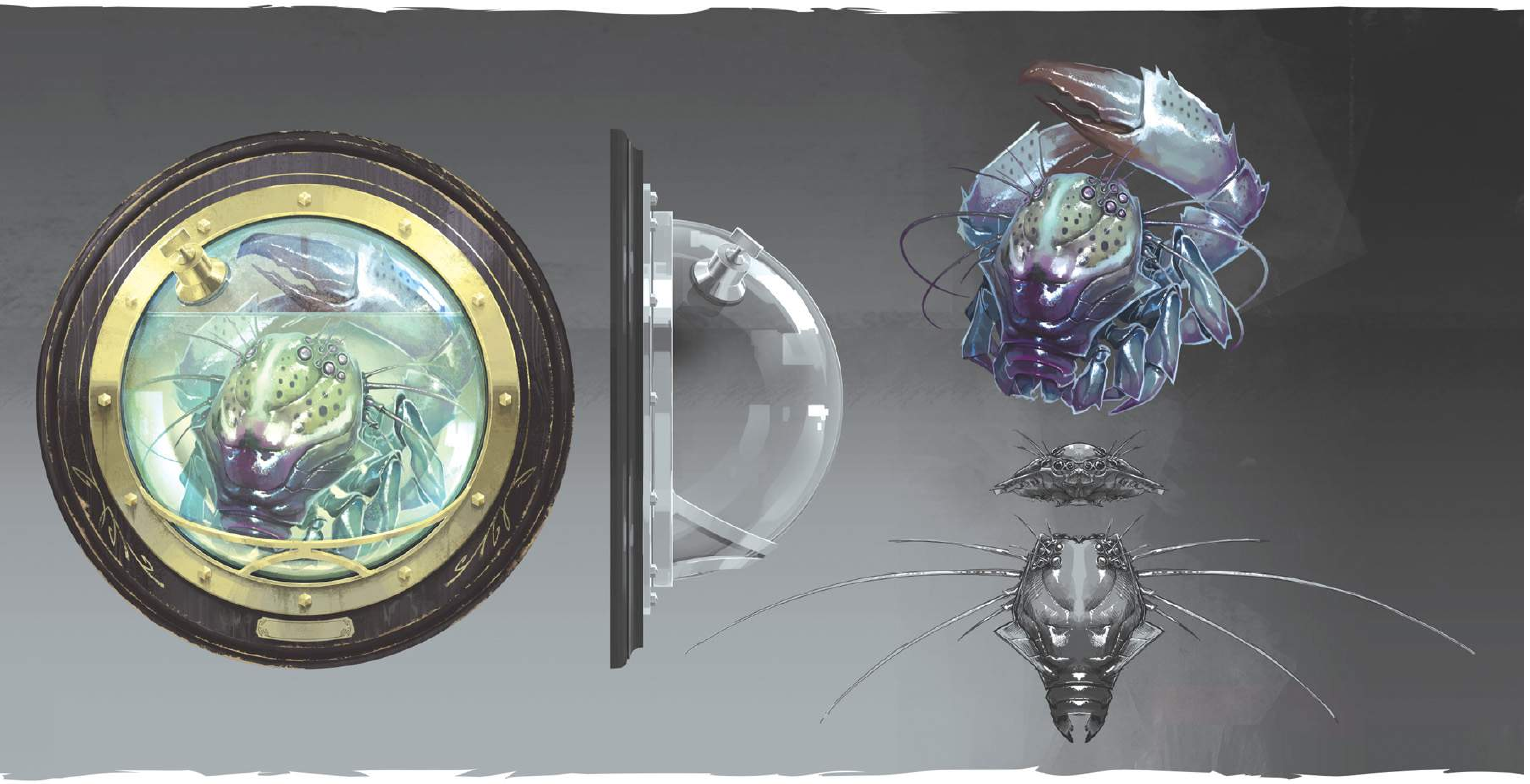


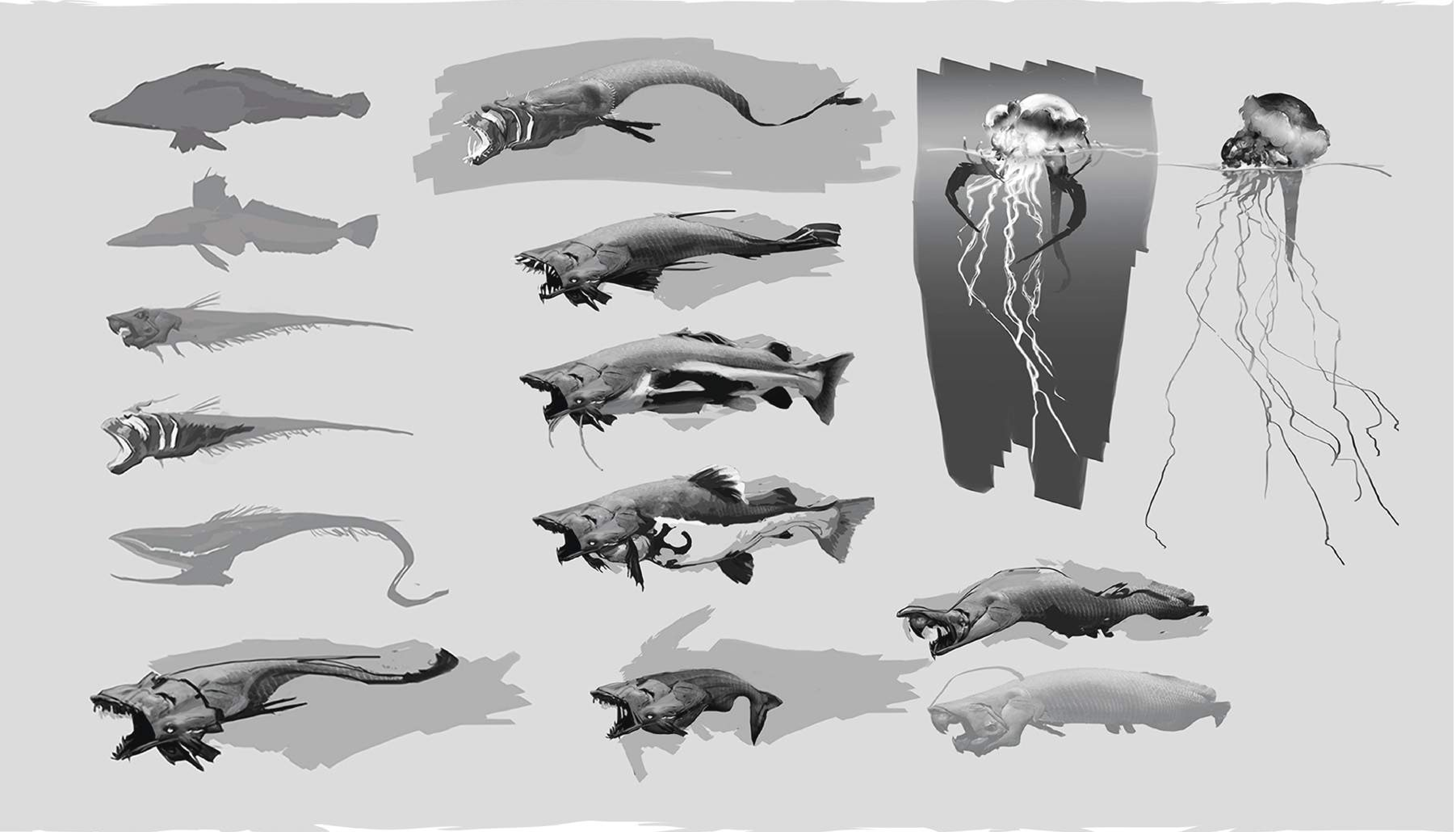


The Royal Conservatory was our chance to display a wide variety of animals and curiosities with different origins.
This spread: Mathieu Reydellet.

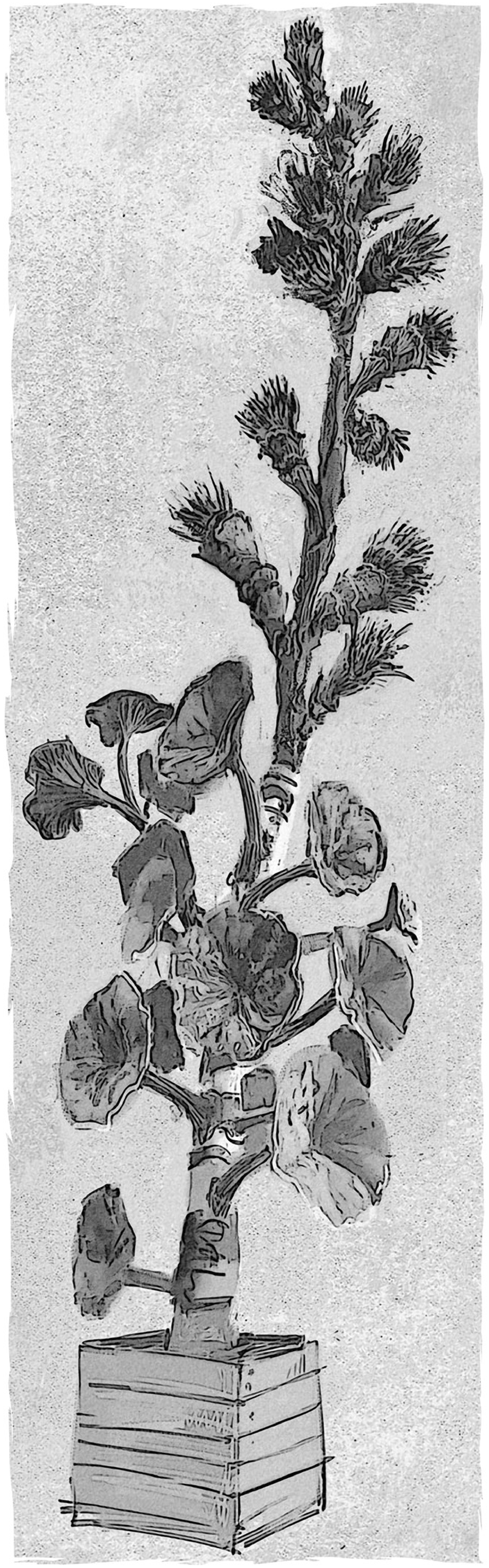


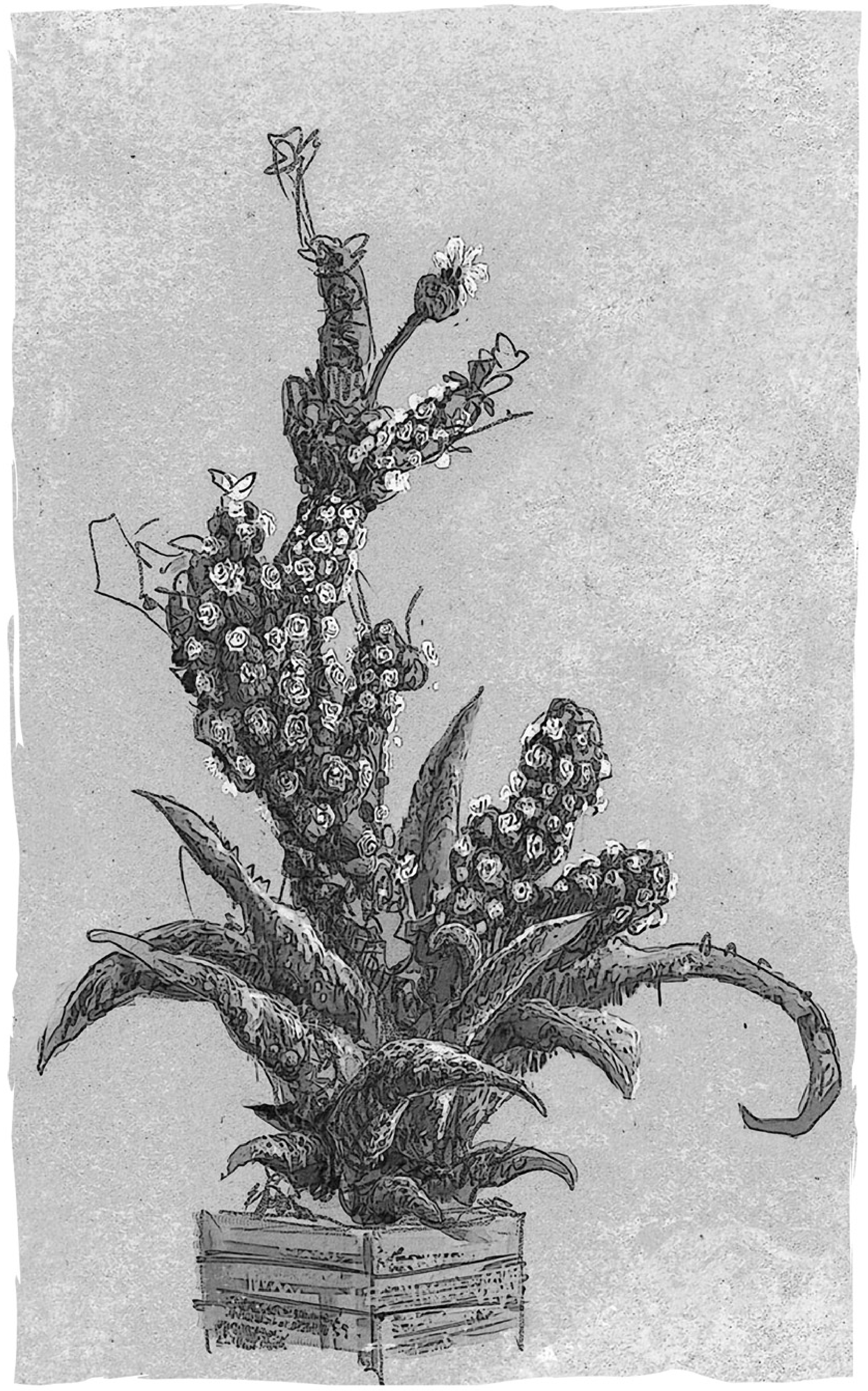


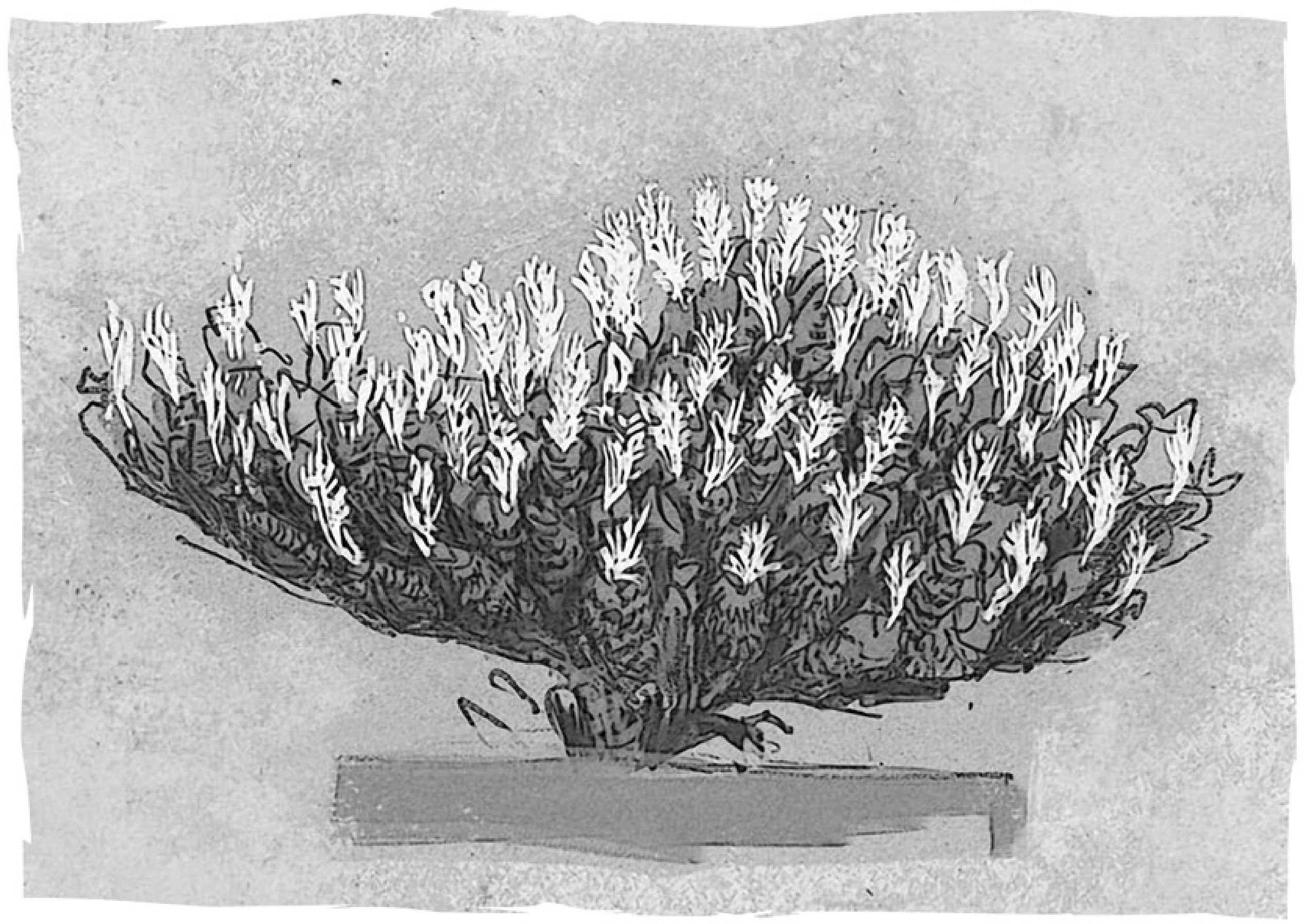




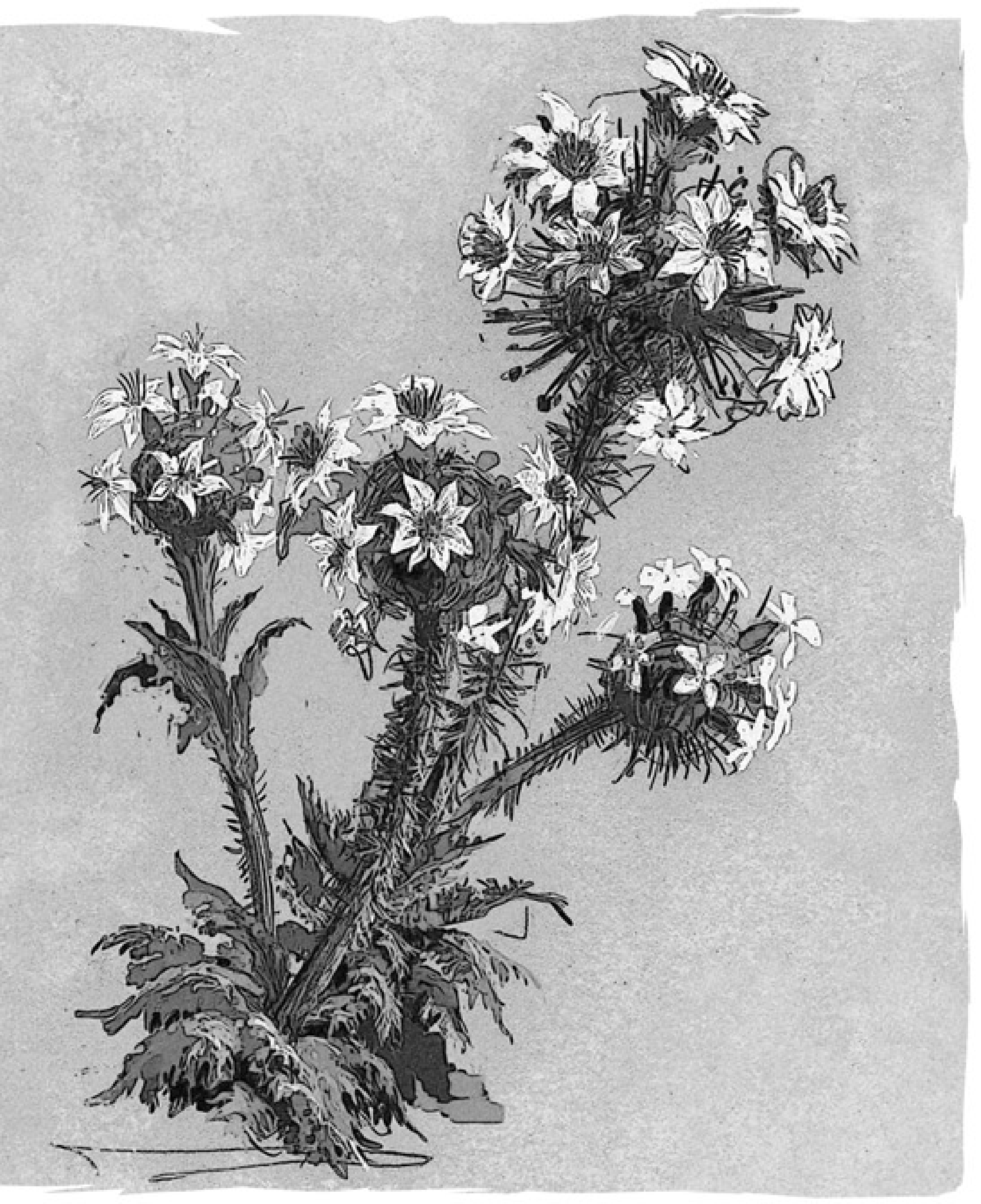
Top: Mathieu Reydellet. *Bottom:* Elodie Marze.

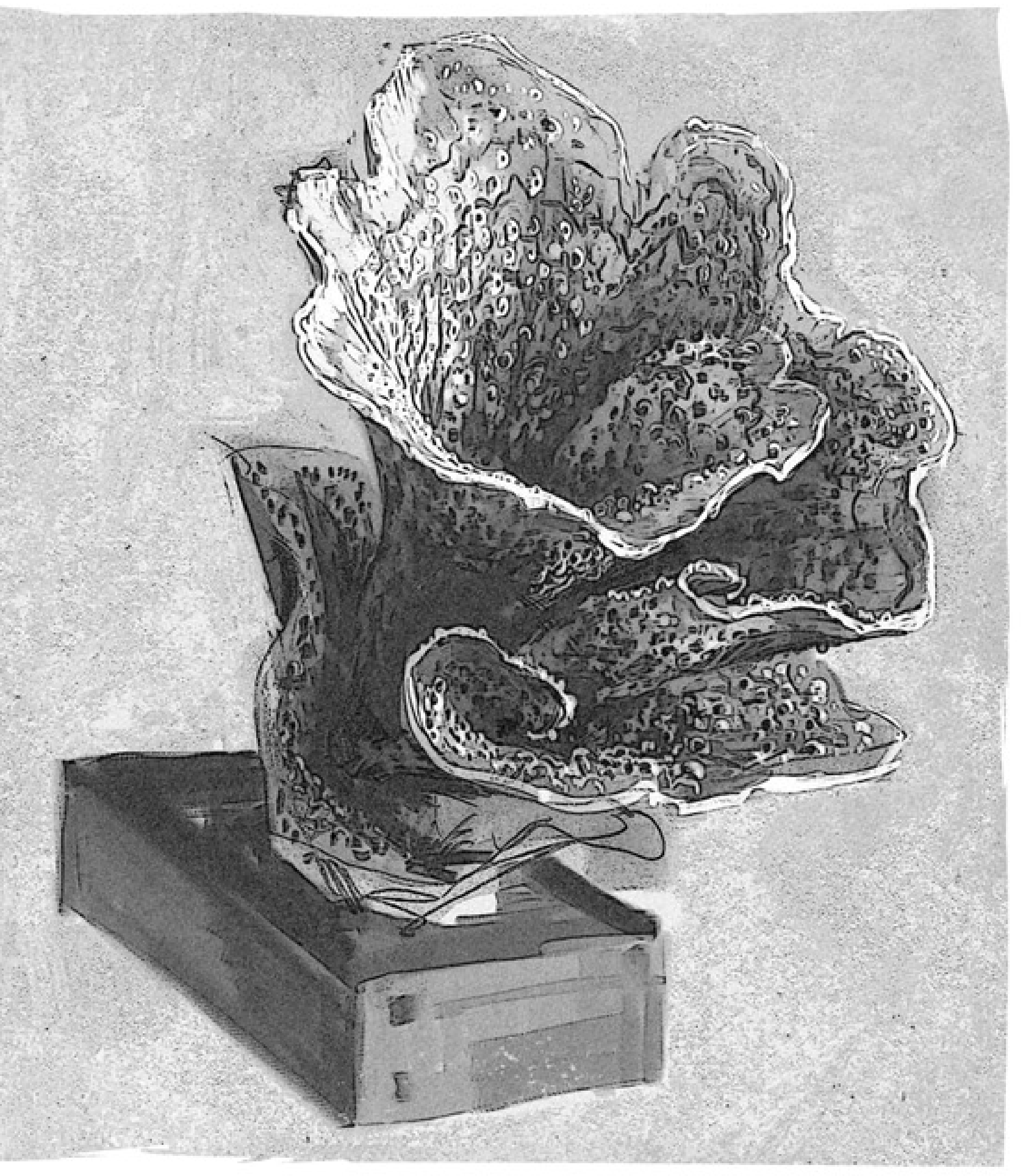


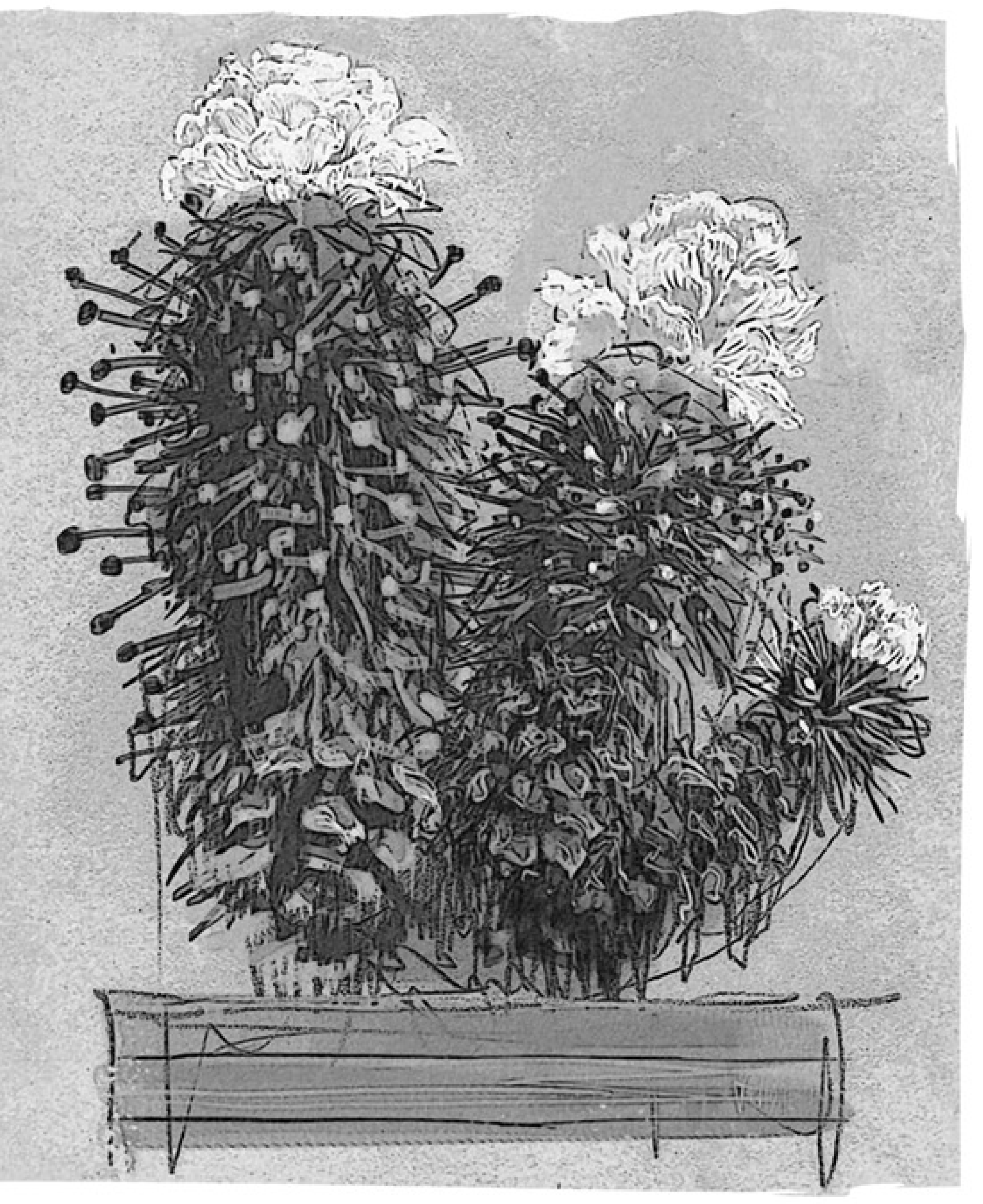


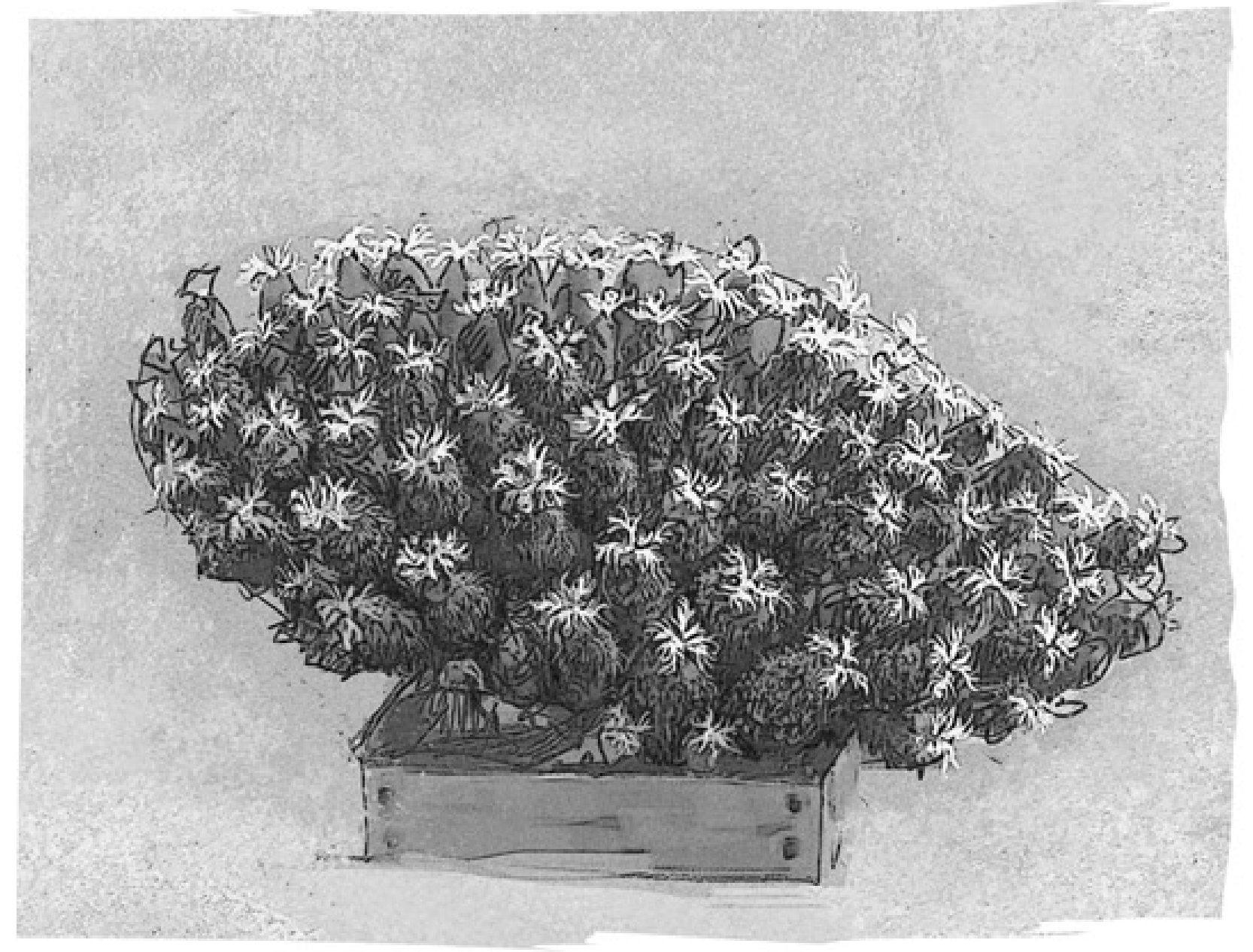


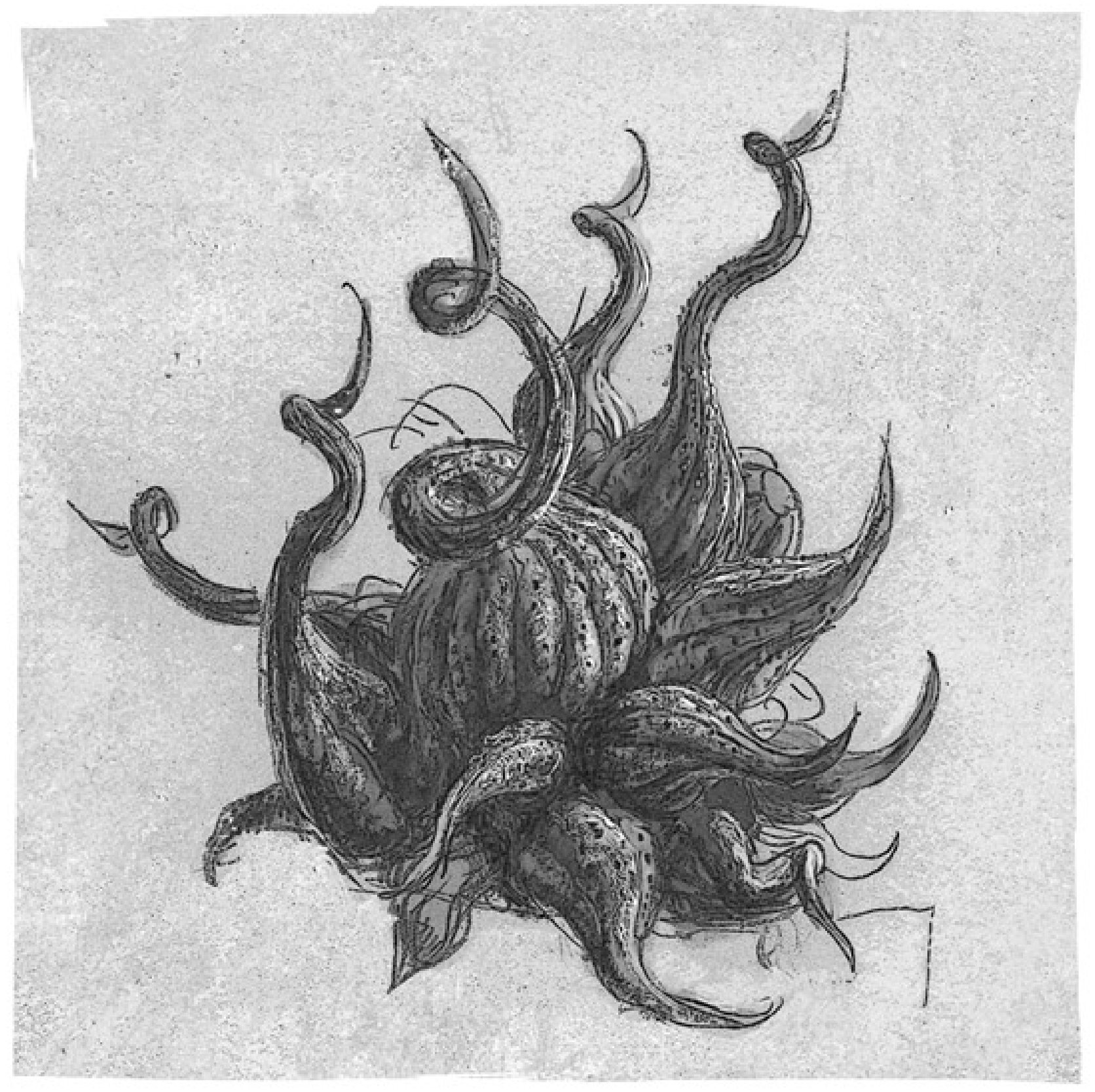
Concepts for plants you can find only at the southern edge of the world.
This page: Laurent Gapaillard.

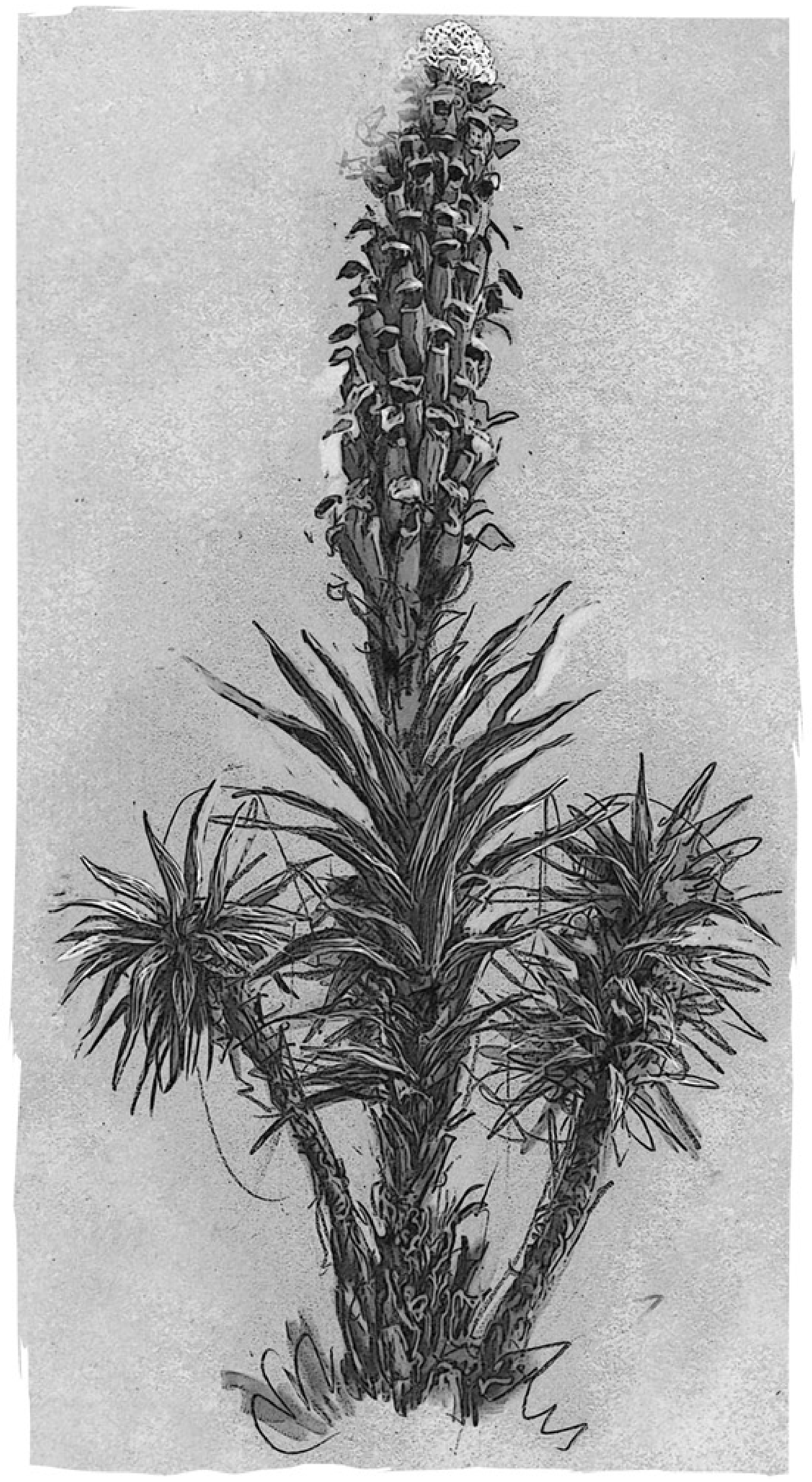


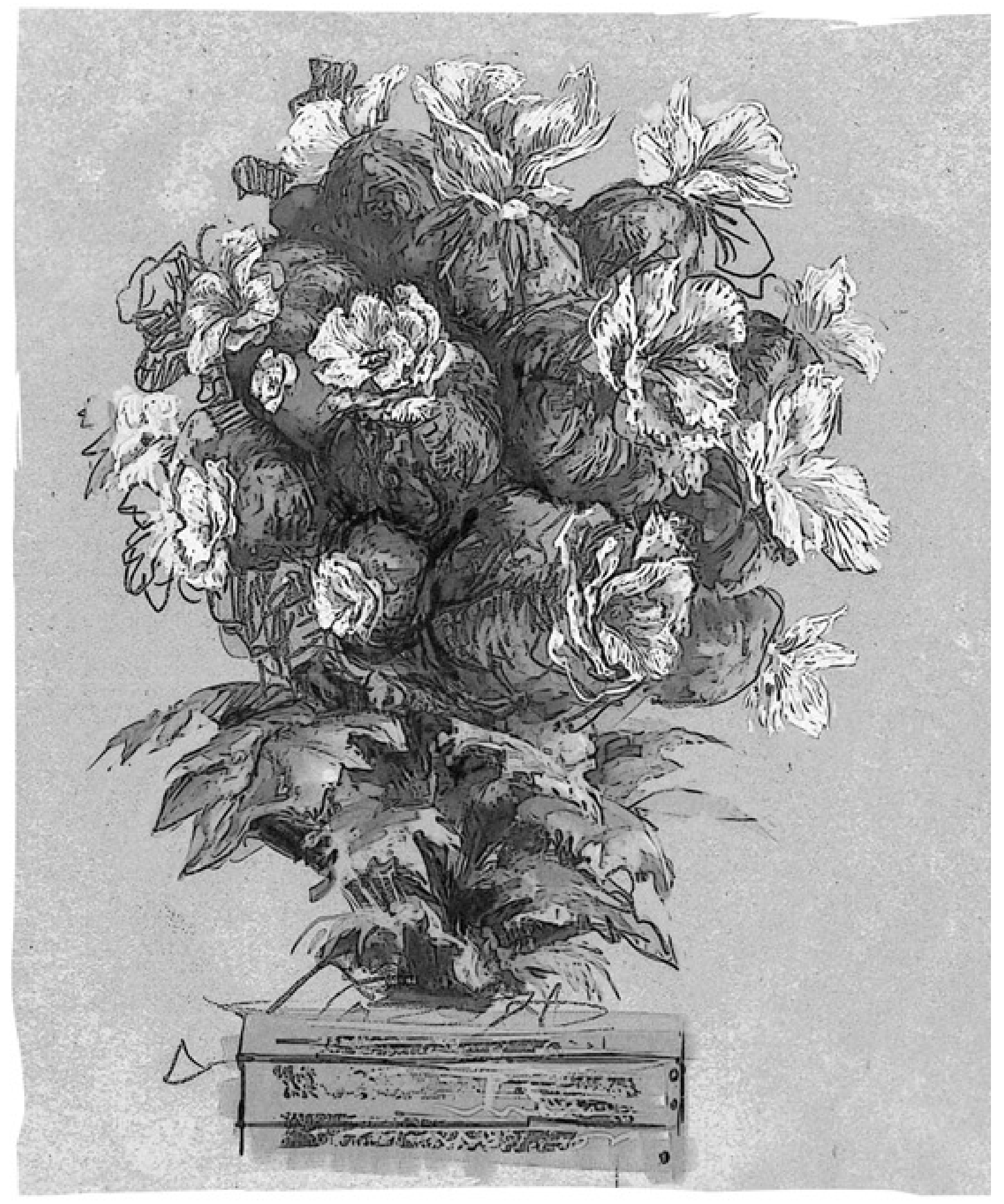


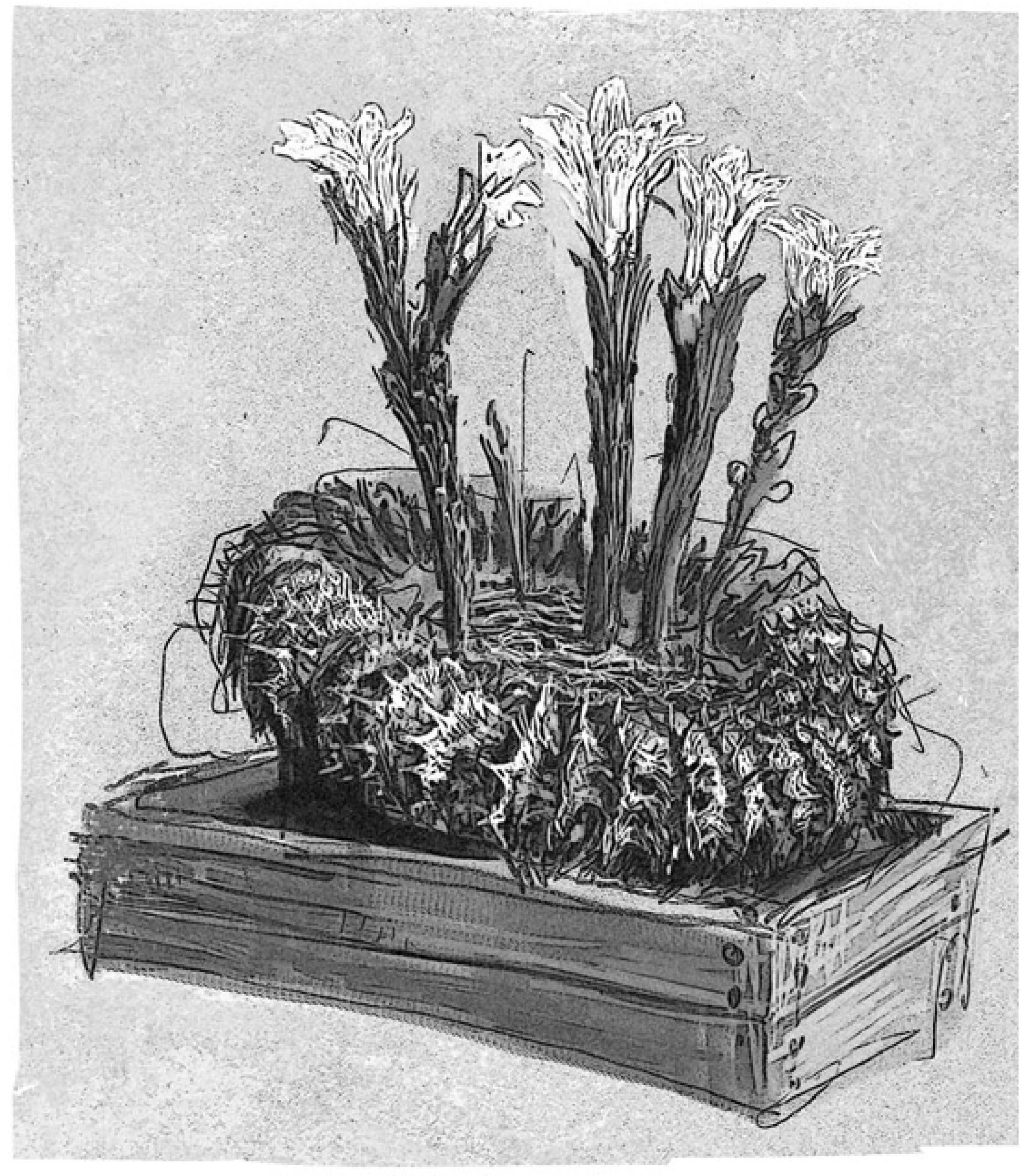


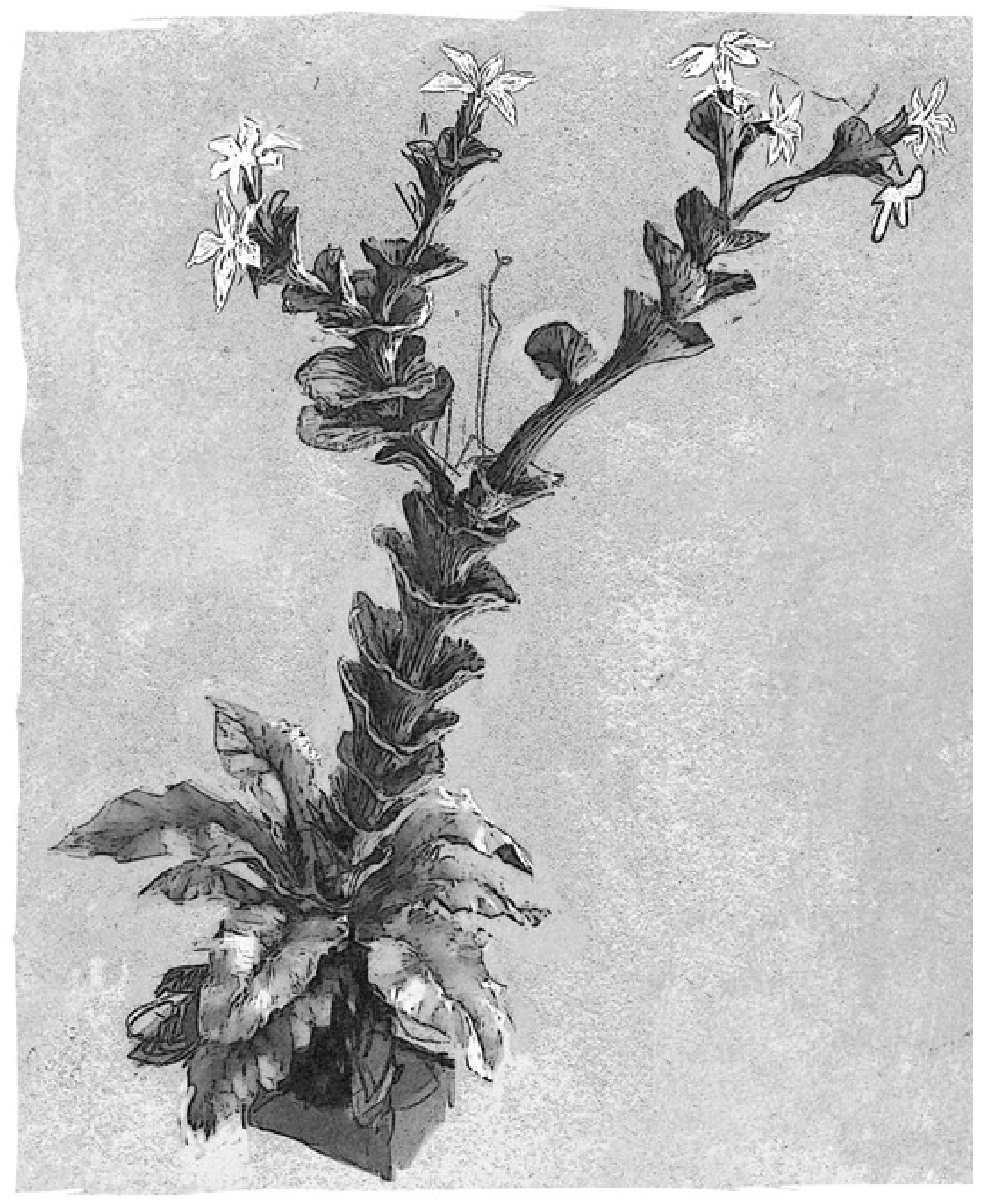


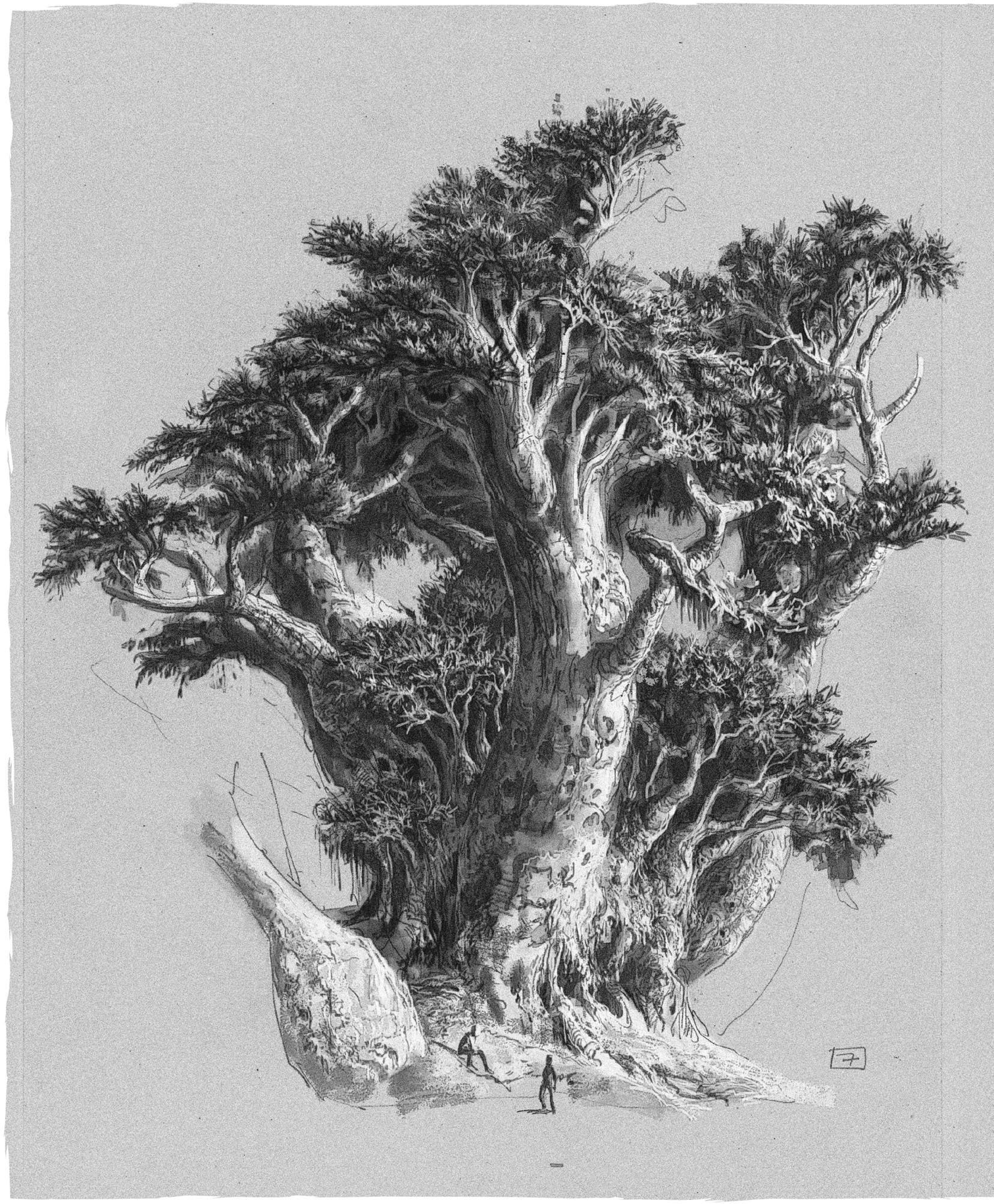




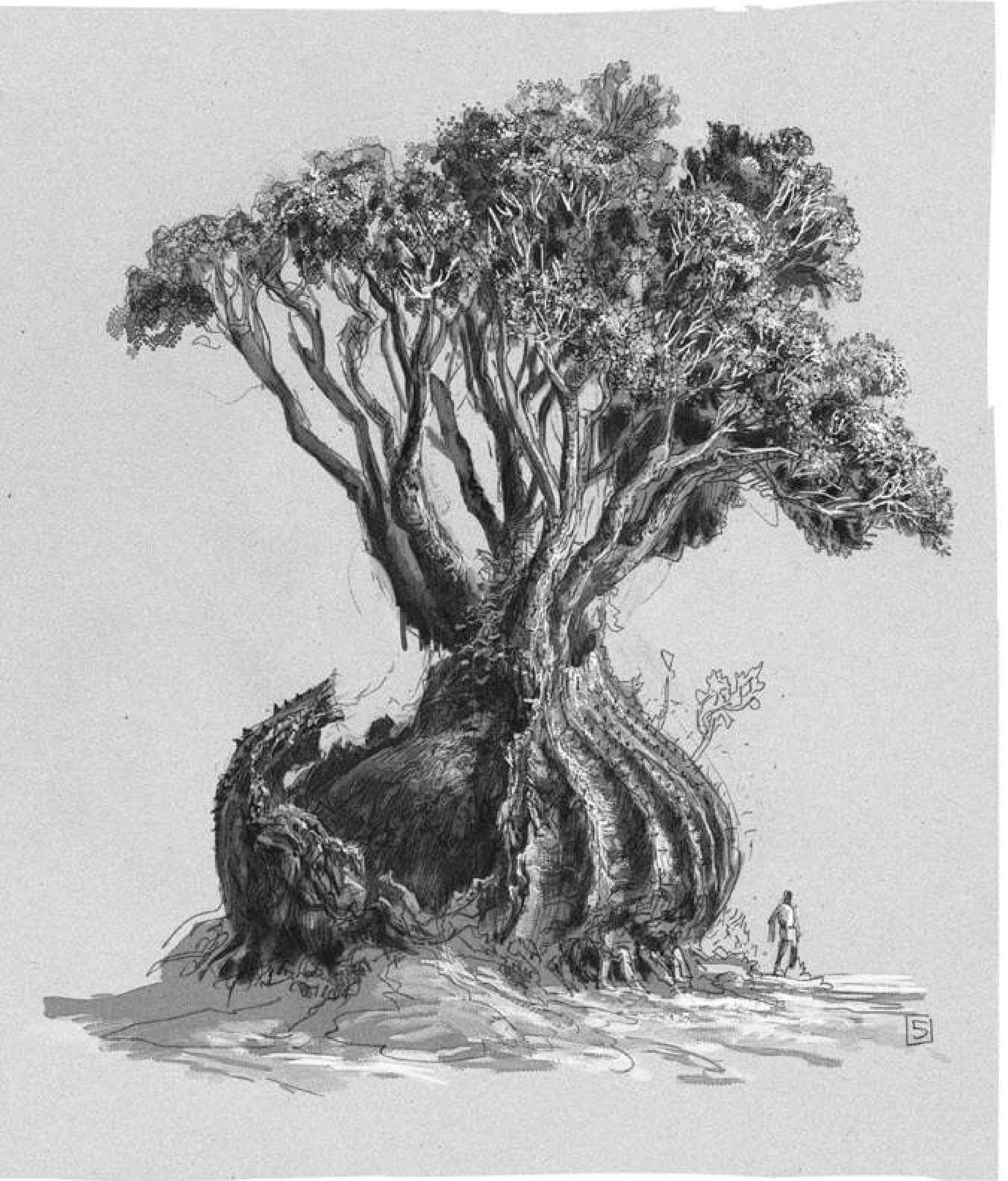


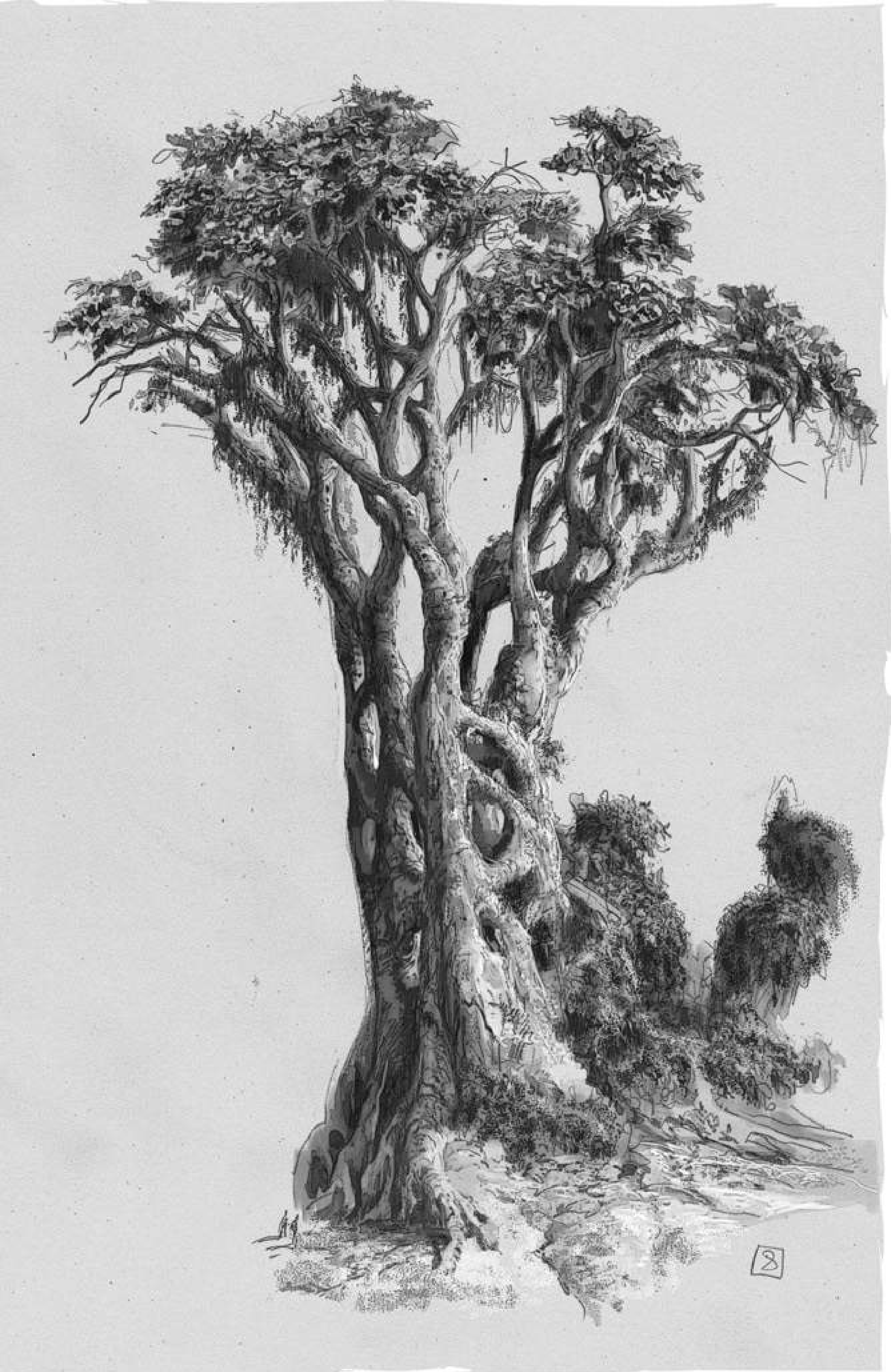


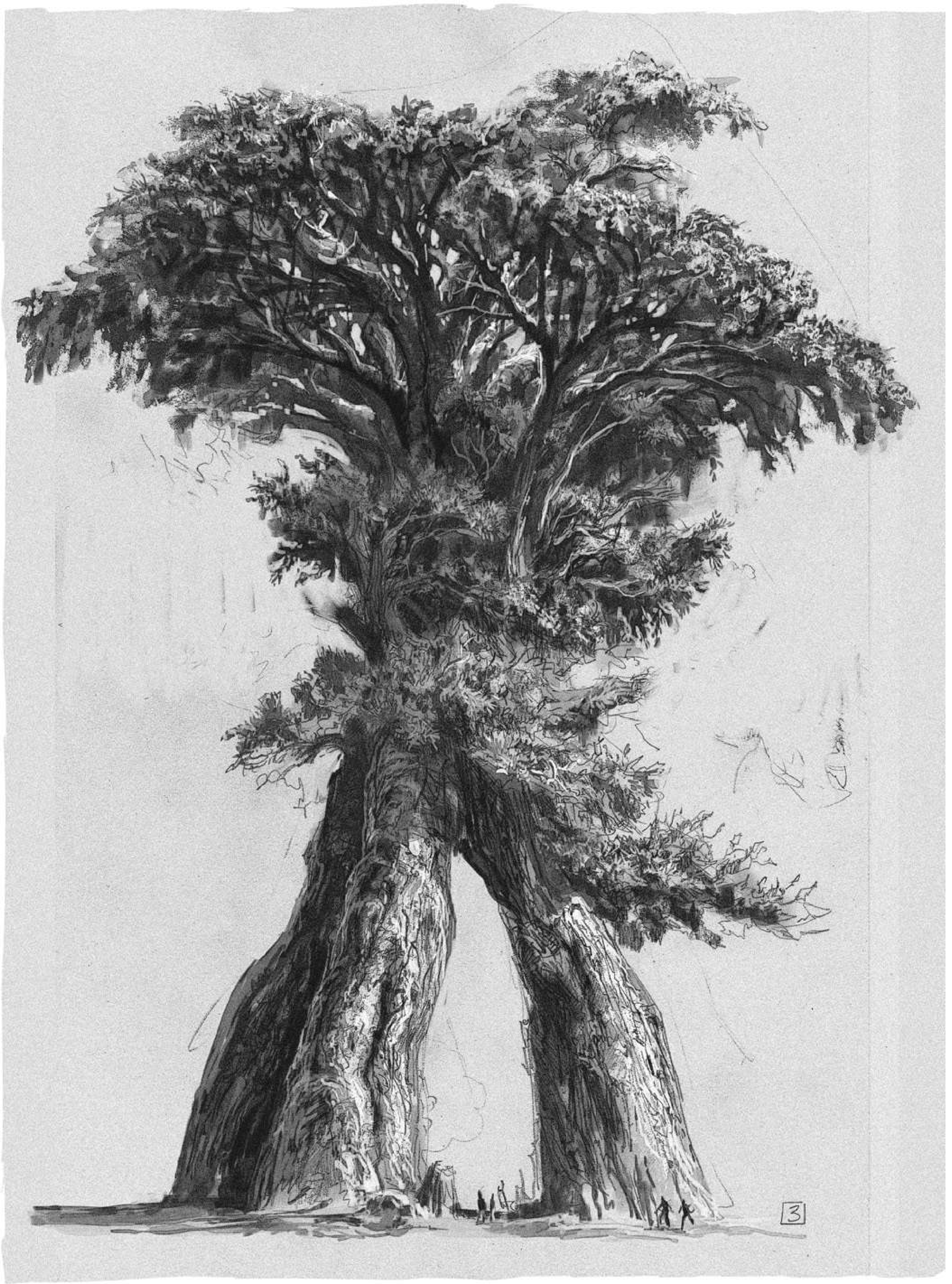


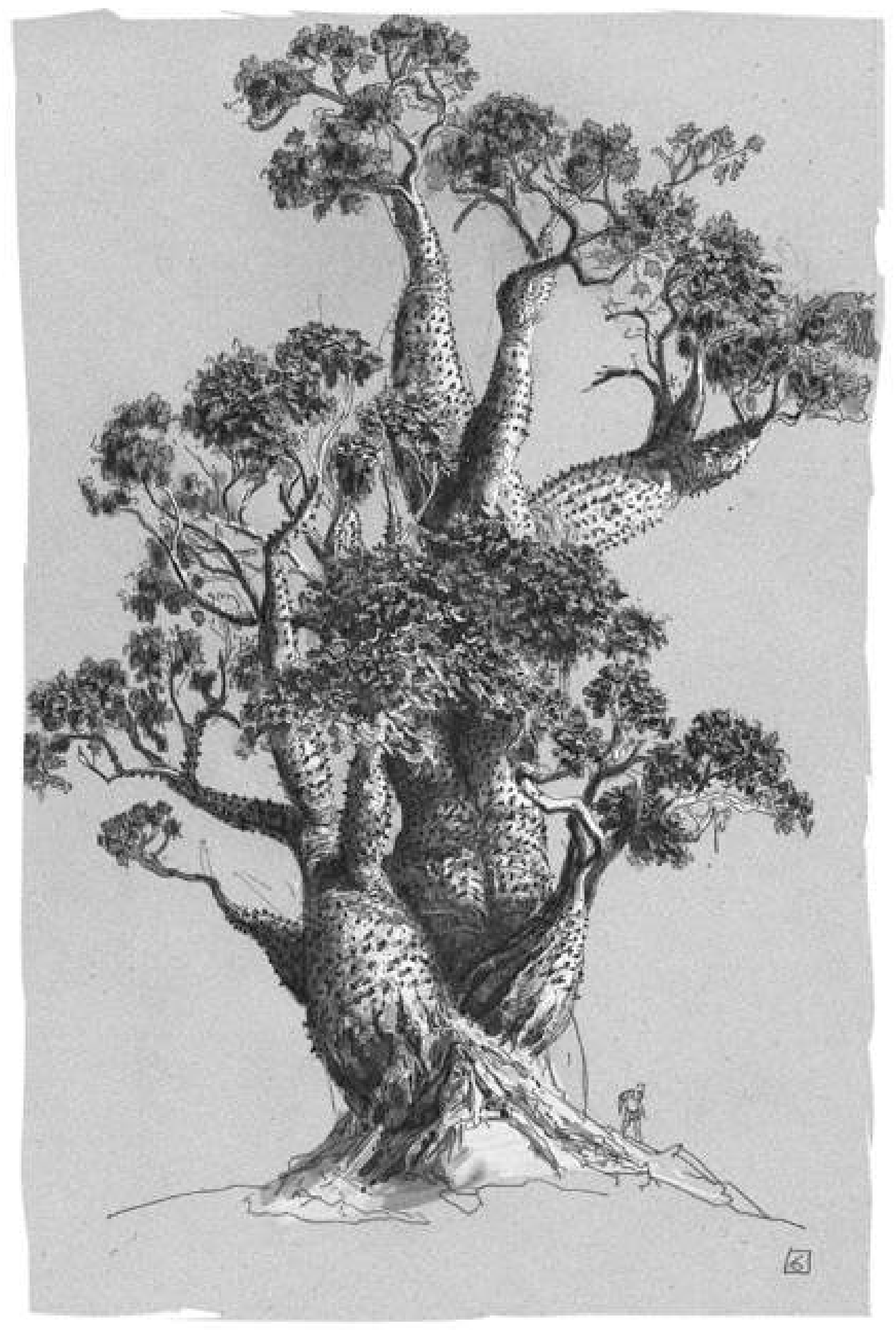


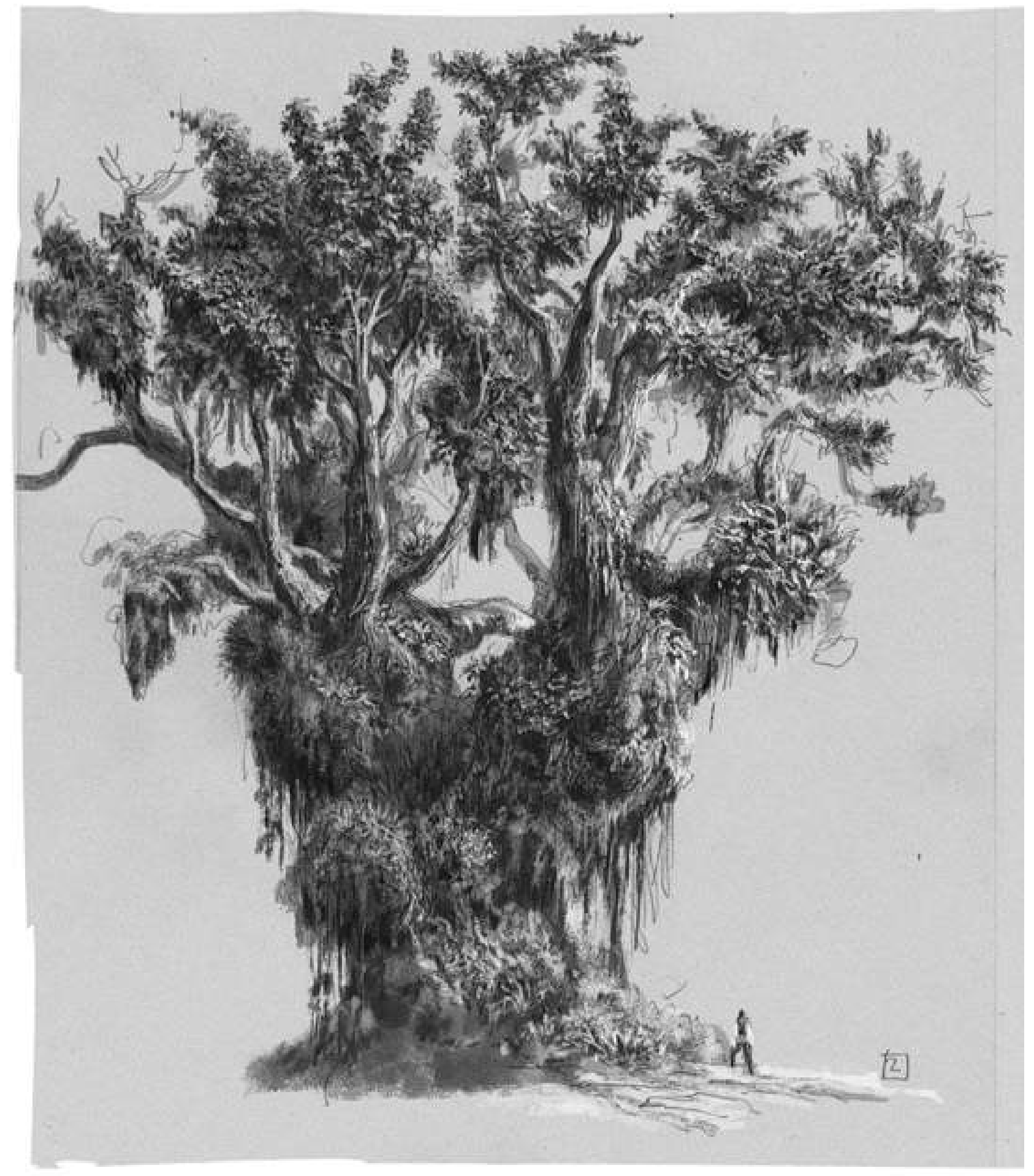
Once we had a rich lineup of unique plant life, we started to create very old trees . . .
This spread: Laurent Gapaillard.



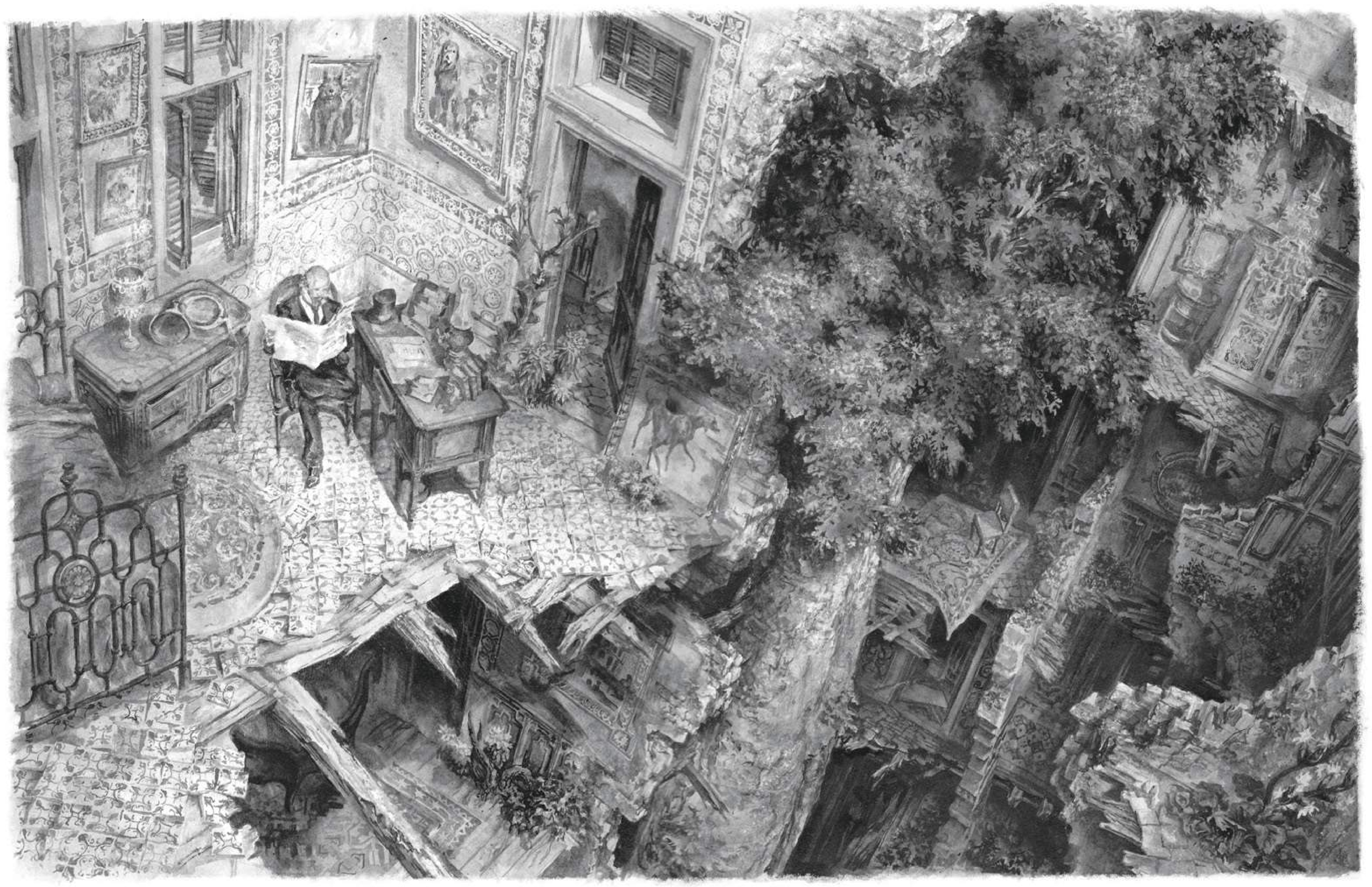


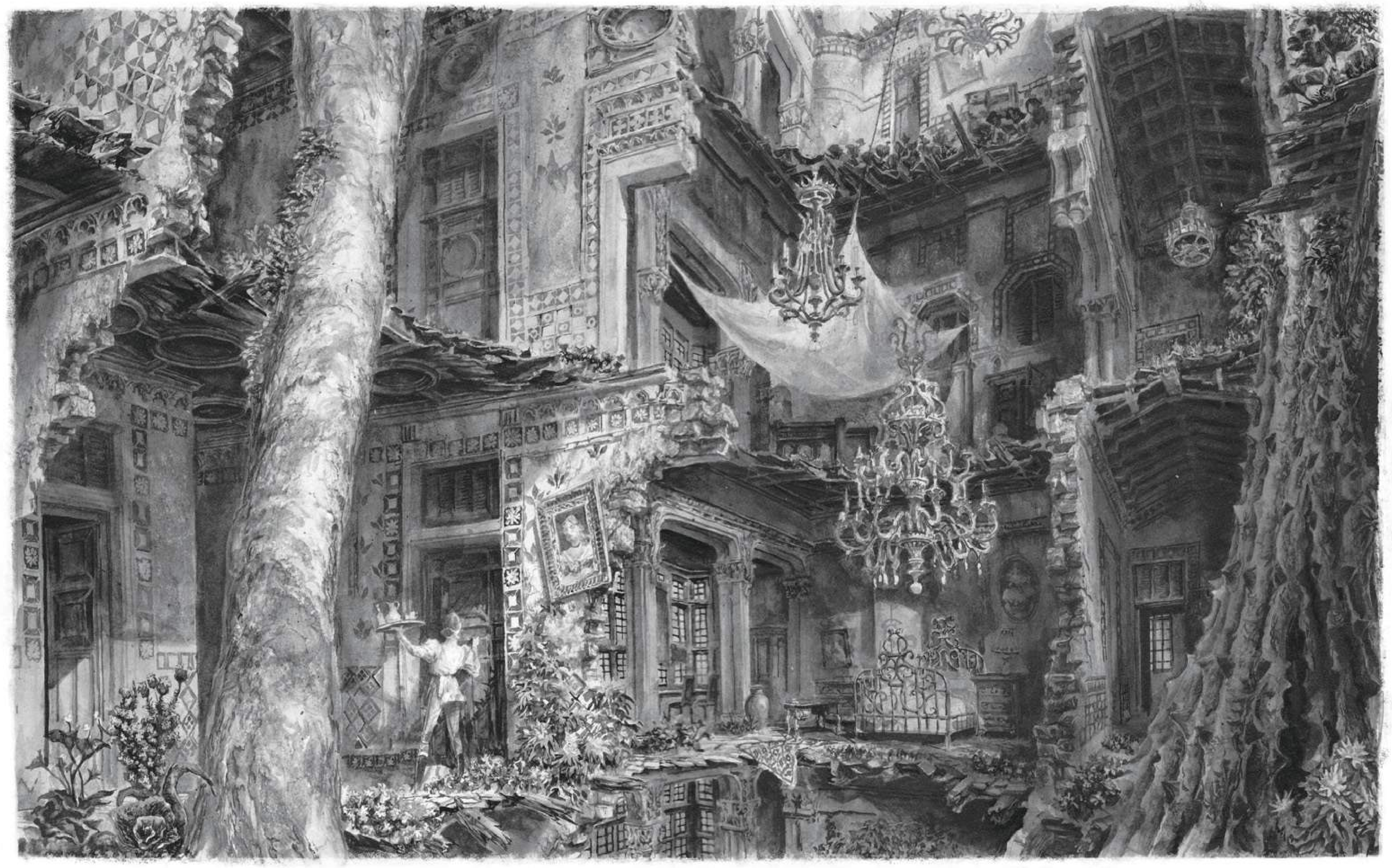






. . . with different shapes. The idea was to generate a dense canopy that players can see in the distance as they explore Karnaca.
This spread: Laurent Gapaillard.

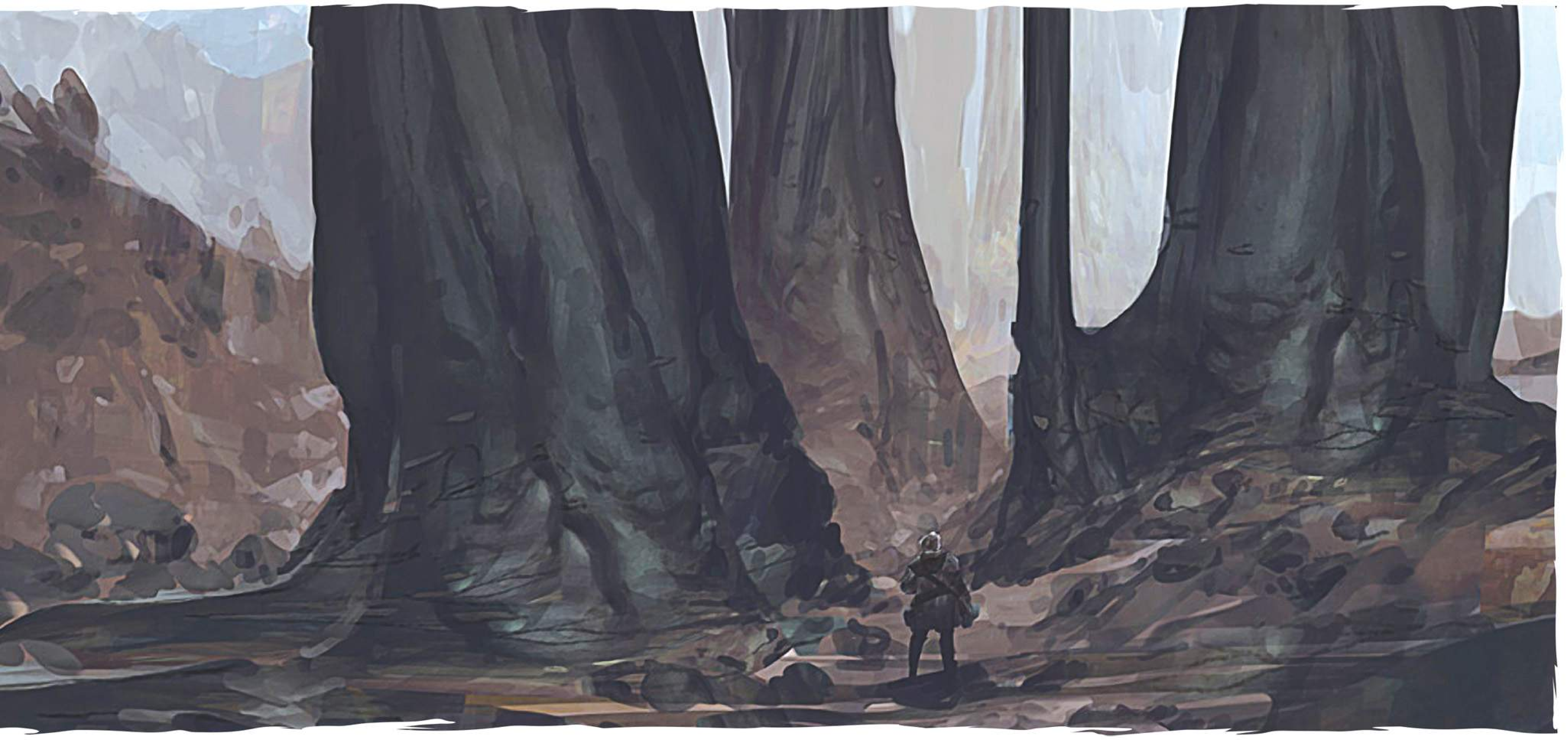


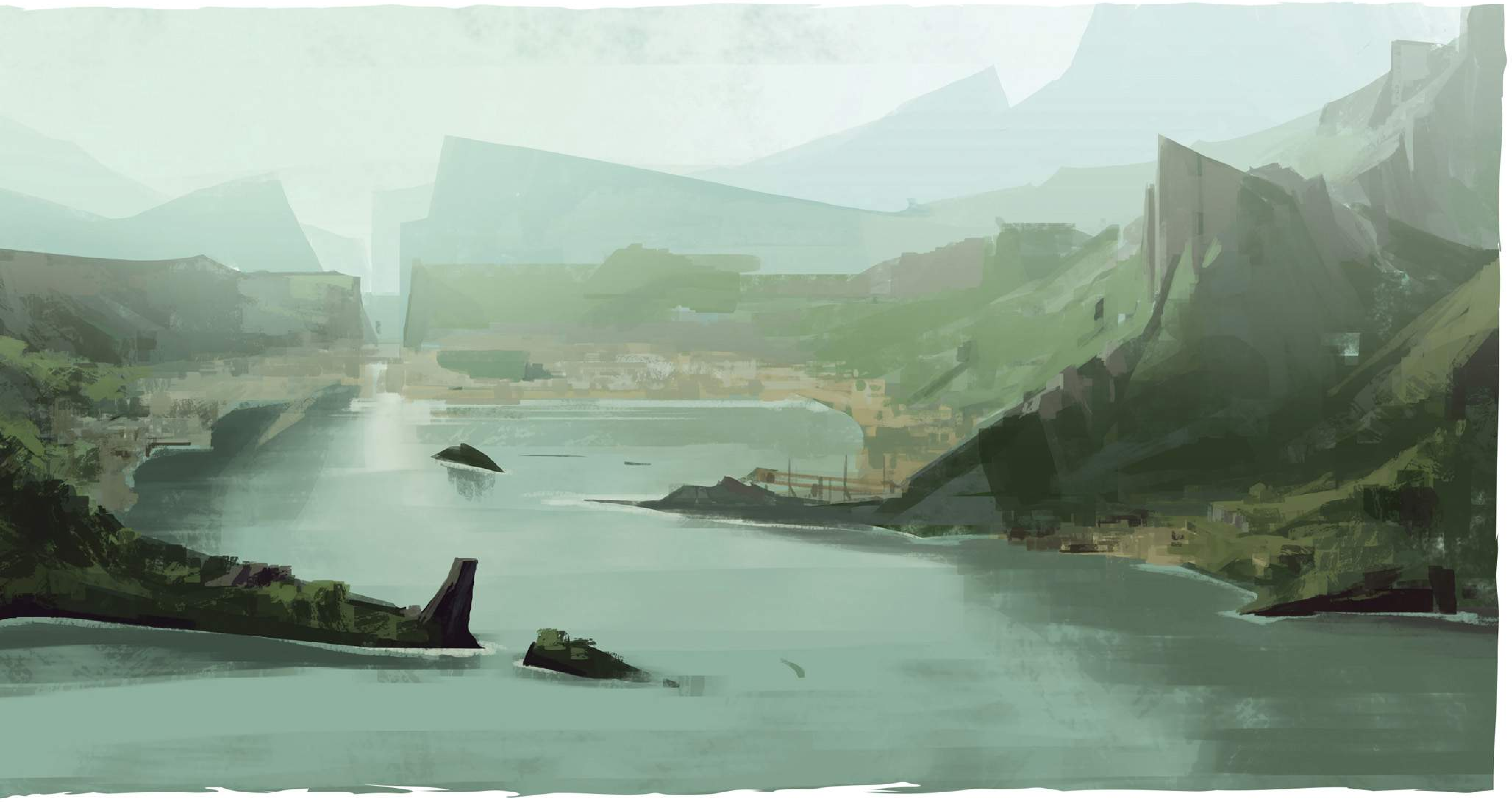


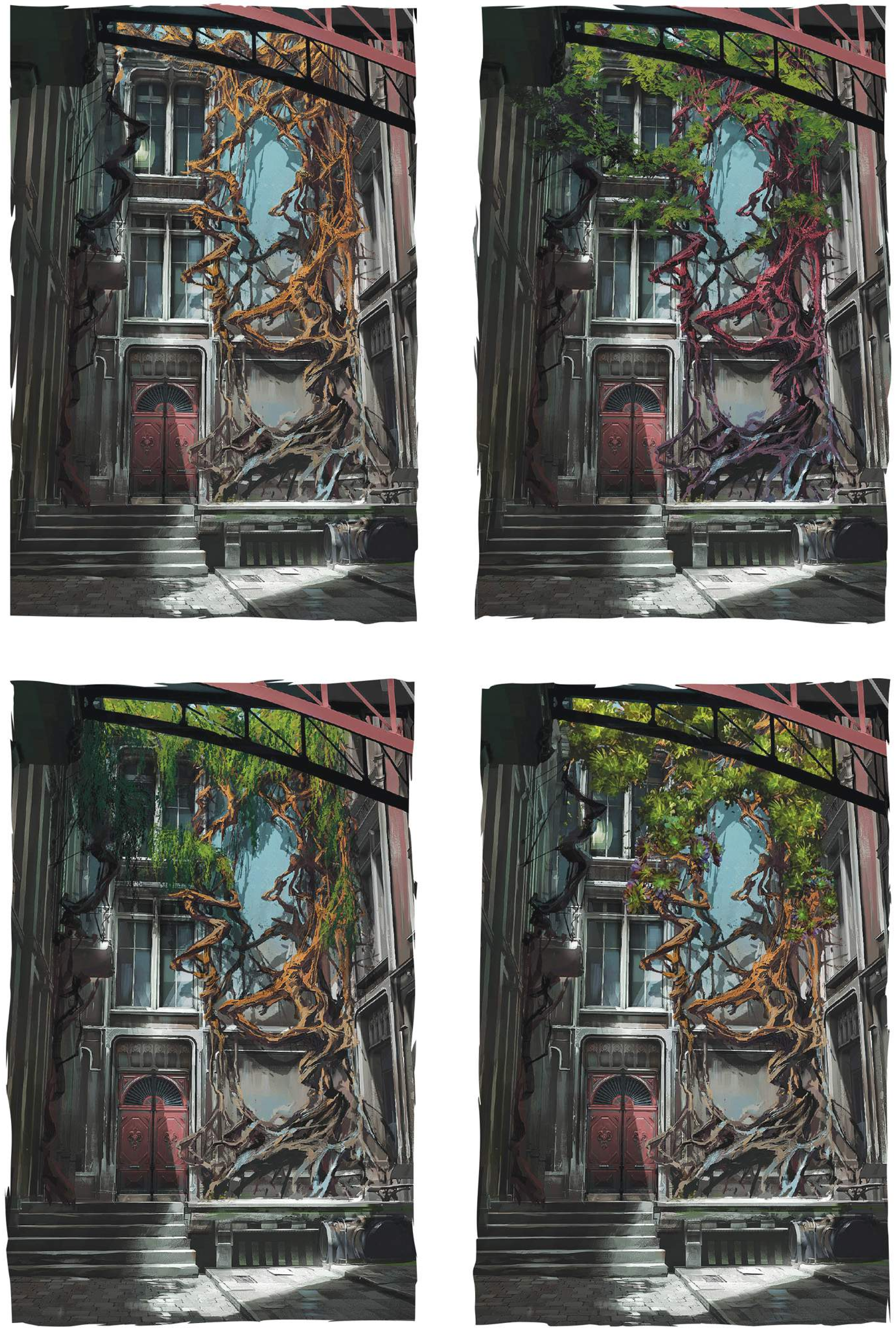
When Havana meets the Amazon forest: Not only are these pieces visually stunning, but also they give you an idea of the inhabitants' backstories, such as the old hunter with the portraits of his dogs on the walls.

This drawing shows the edge of Karnaca, which raises the question: Which is more organic, the forest or the city?
Above: Laurent Gapaillard.

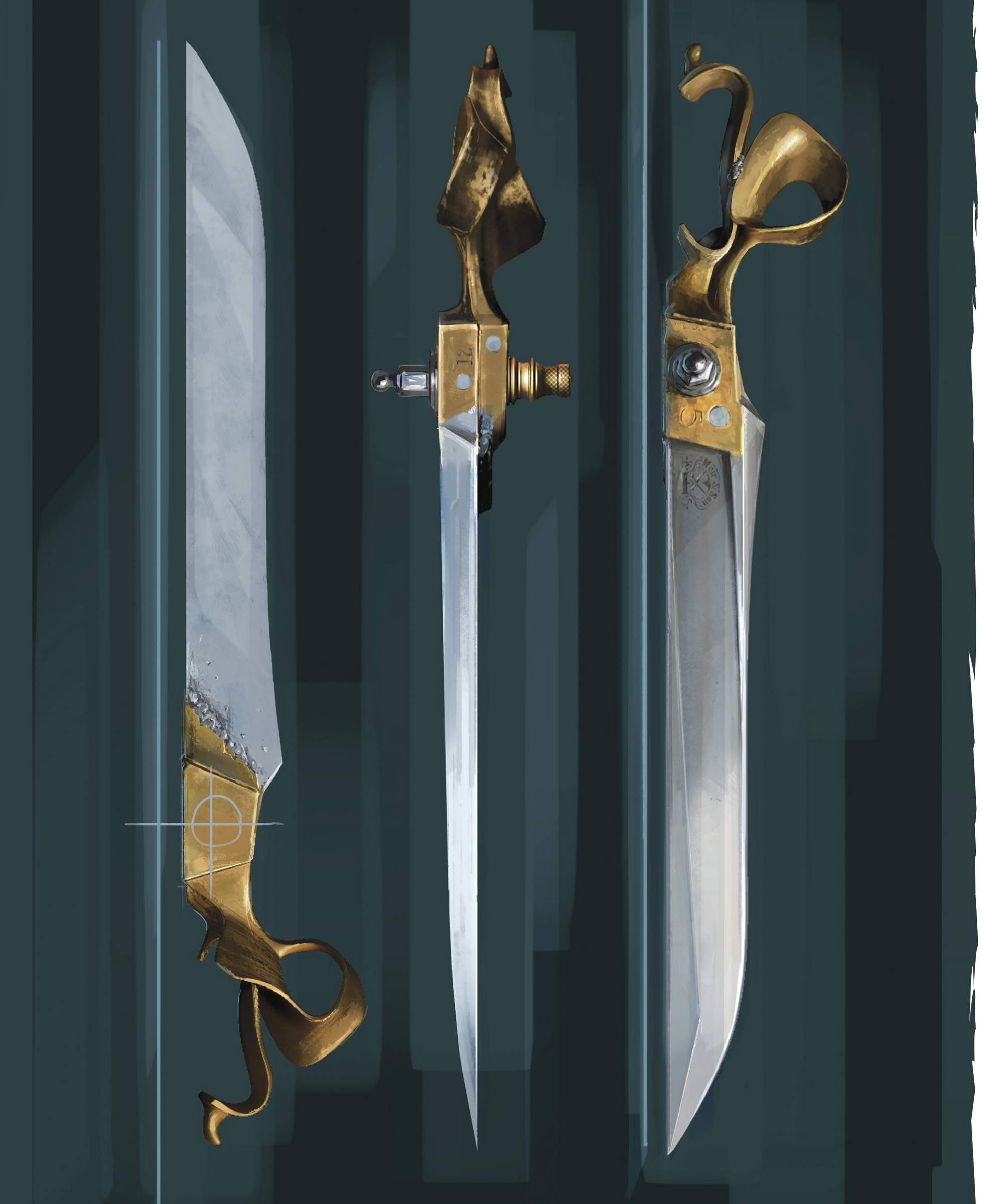
Too big to be felled, a lot of trees play a role in some of Karnaca's scenic spots.
Above: Laurent Gapaillard.







Opposite: Thomas Scholes. *Above:* Aimé Jalon and Elodie Marze.



Weapons

"See, in this world, there's two kinds of people, my friend . . ."

Let us begin the ballet of blood! Yes, we spent four years creating cool characters whom we cherish. But our beloved characters can also die quicker than a proverbial blink of the eye . . . For the sake of our artists, let's hope a few of you finish the game without killing anyone.

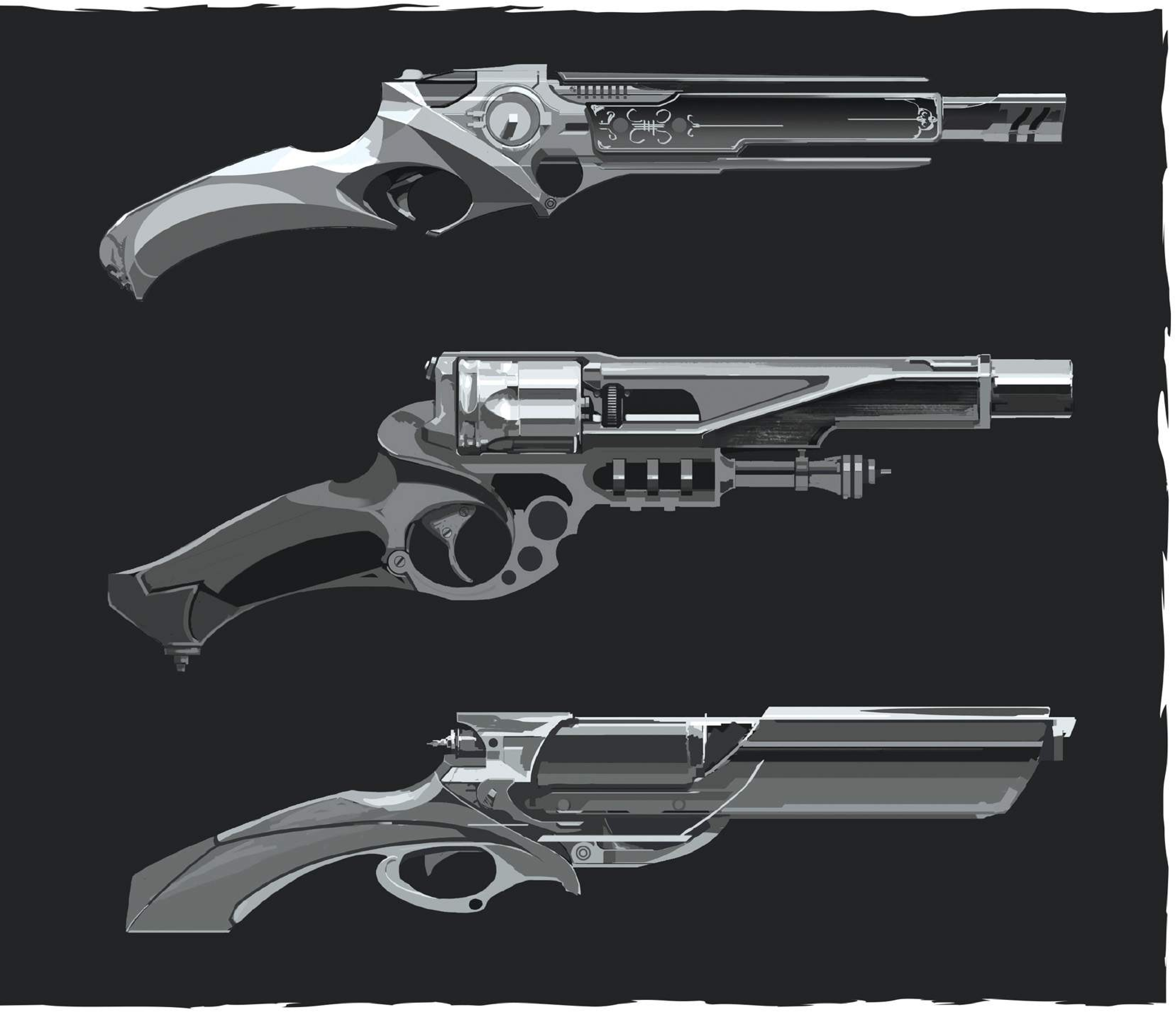
Anyway, our philosophy is to say yes to the player—and spread a few bullets here and there, just in case.

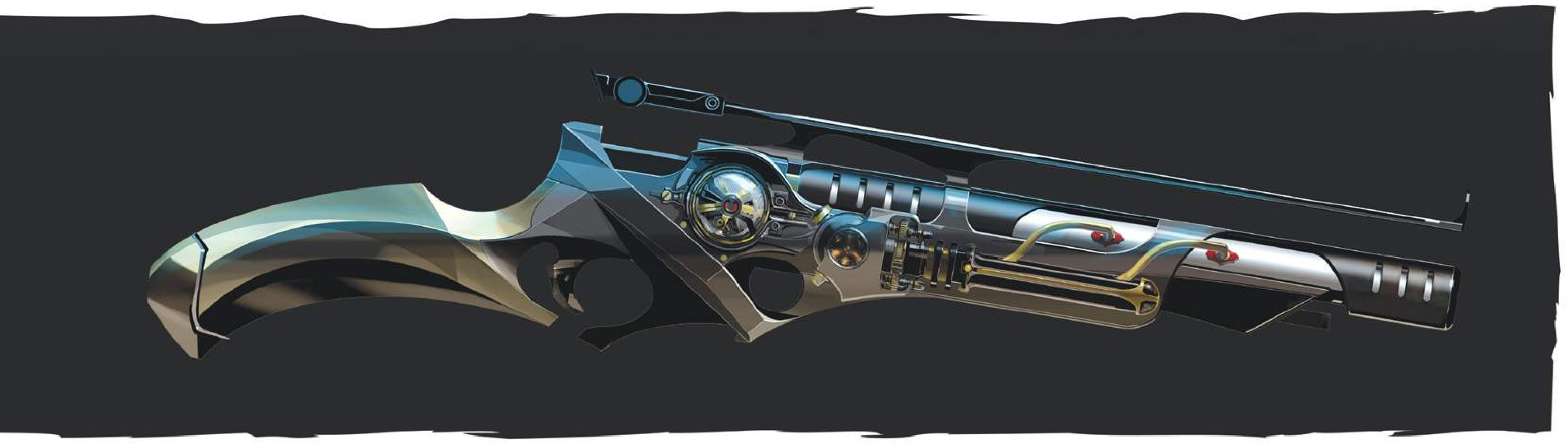
One of our challenges in *Dishonored 2* was to increase the variety of weapons as we encounter new factions in a new city. This gave us the opportunity to tweak the old weaponry while designing new tools, gadgets, guns, and swords. Along with her sword, Emily also has her own set of items with more refined lines befitting an empress—while still capturing her desire for revenge.

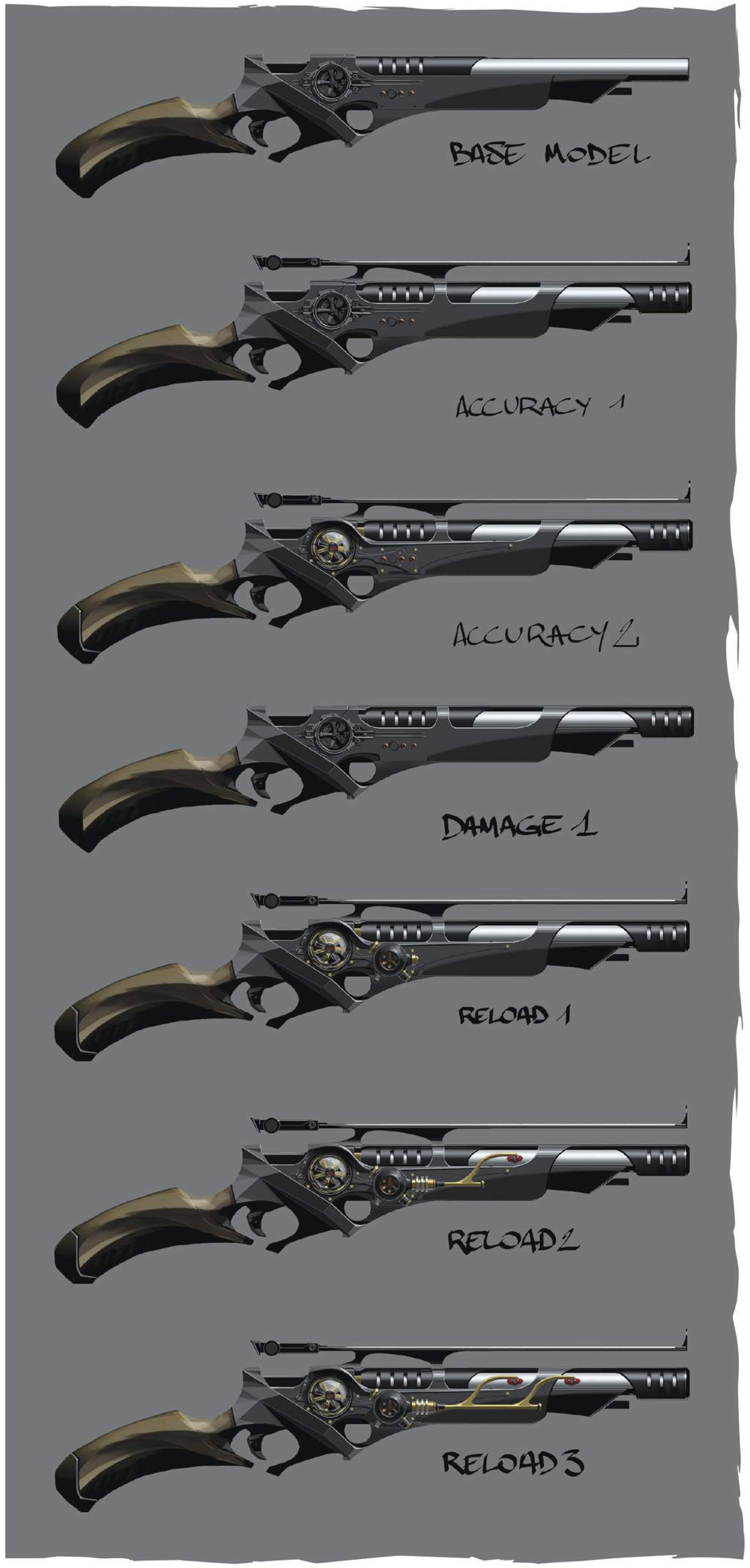
In the original *Dishonored* the hero's sword was designed to be functional. One day we got a surprise at the studio: a fully functioning prop made by a fan, with a retracting blade in the handle. Inspired by our creative fans, we added a mechanism that is visible when you fold and unfold the handle.

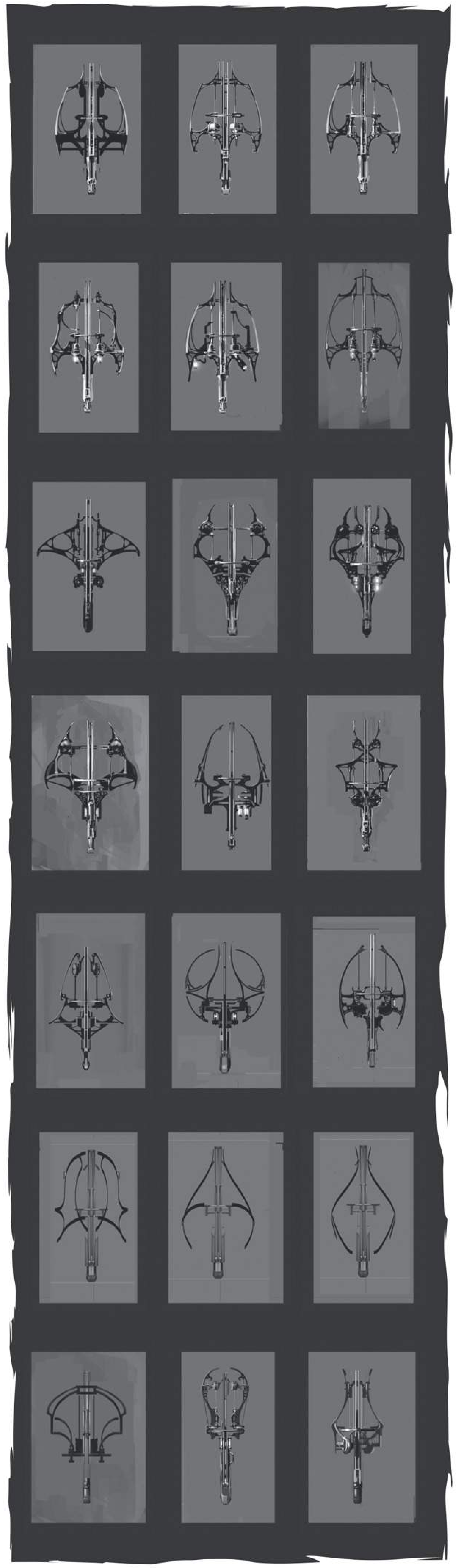
In these pages you'll find the Howlers' sword, made out of a tailor's scissor because the gang pays a lot of attention to their clothes. You'll also see the early studies of the timepiece, the throwing knives that were supposed to belong to Emily but were cut from the game, and designs for the visual style of the powers and explosions.

Left: Jean-Luc Monnet.

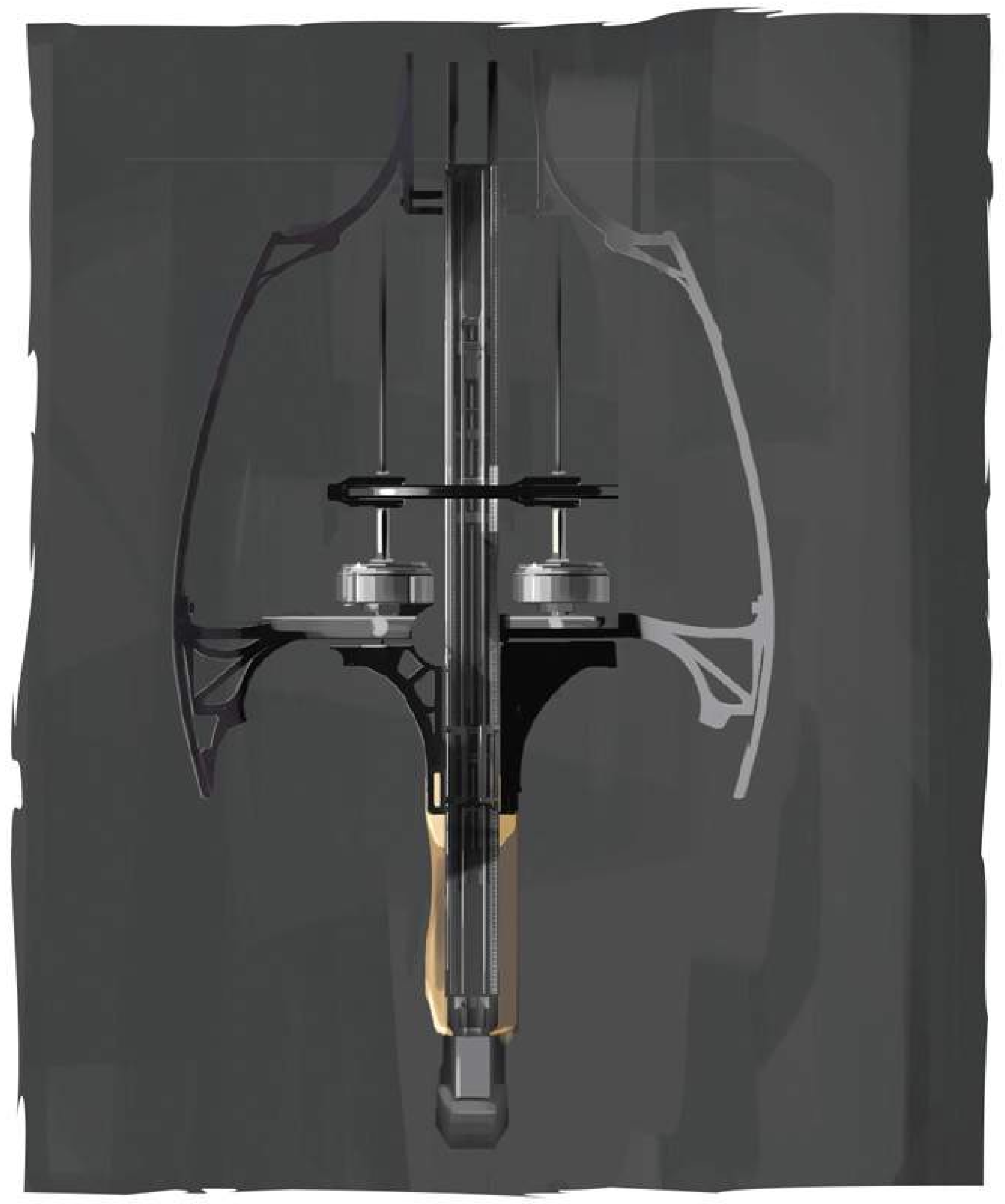


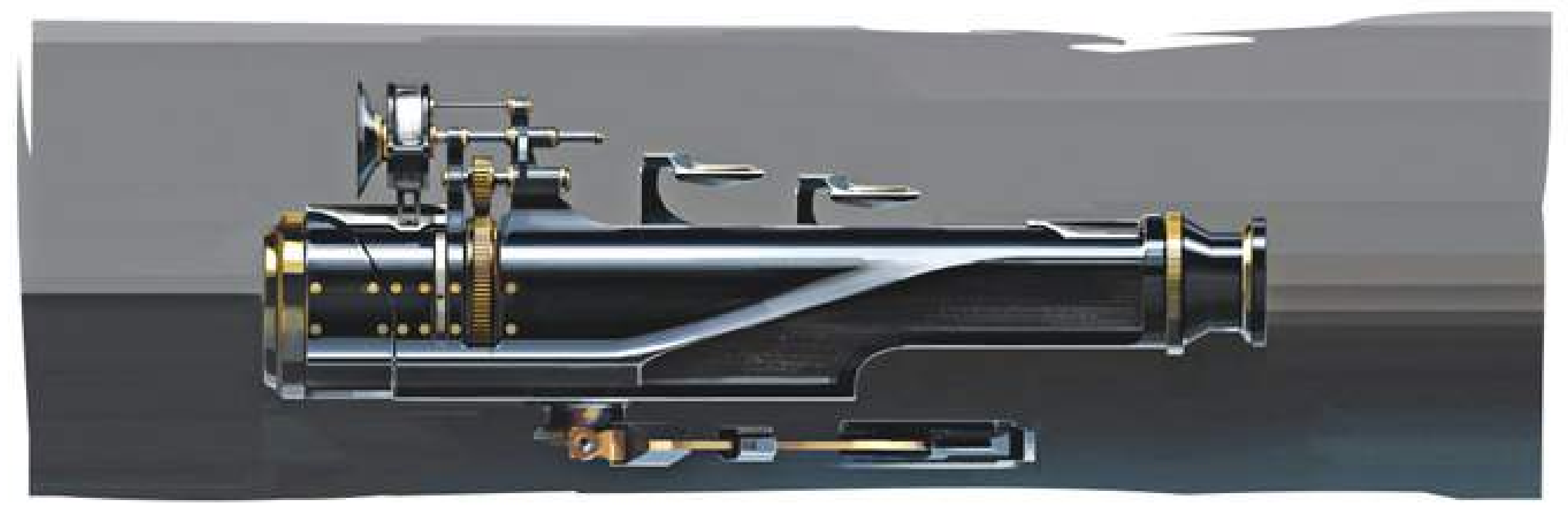


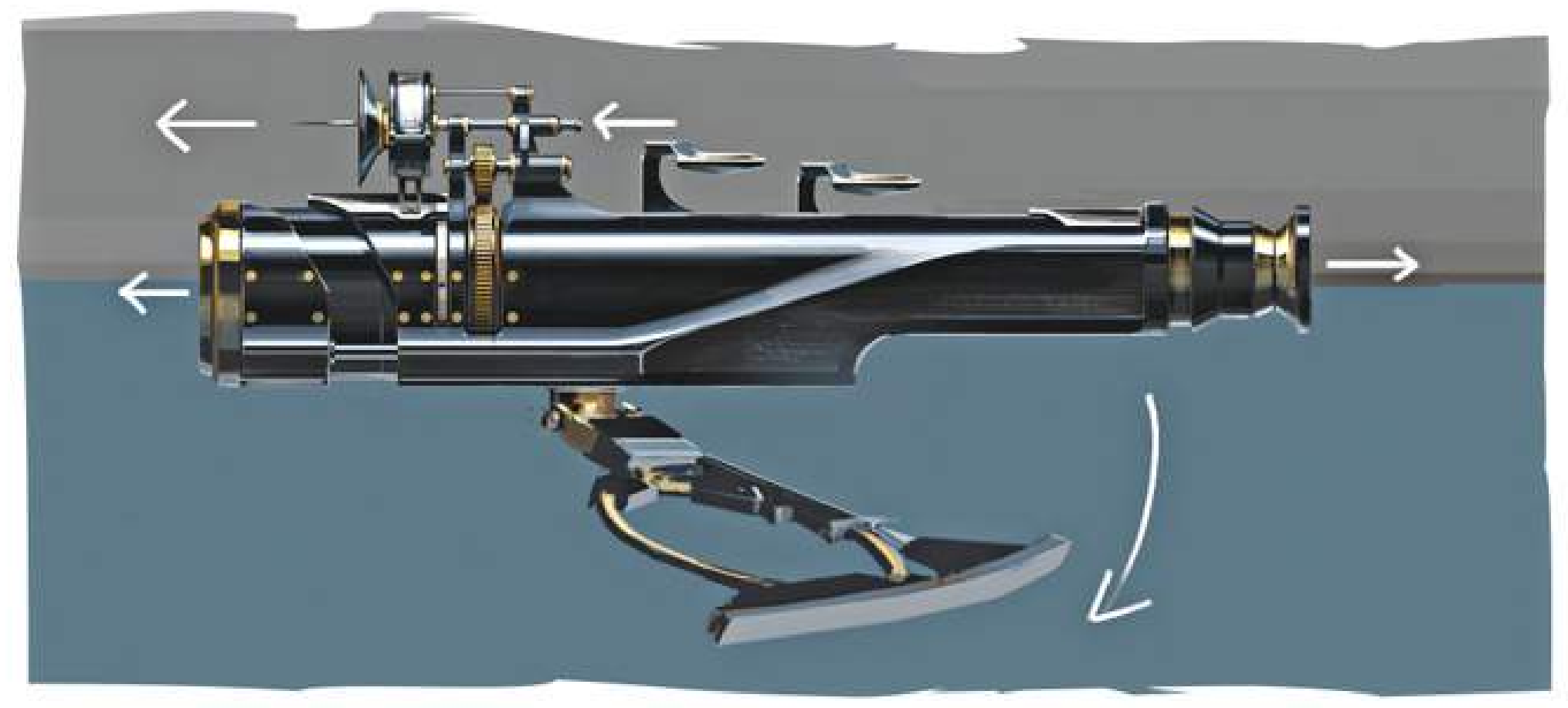

BASE MODEL
ACCURACY 1
ACCURACY 2
DAMAGE 1
RELOAD 1
RELOAD 2
RELOAD 3

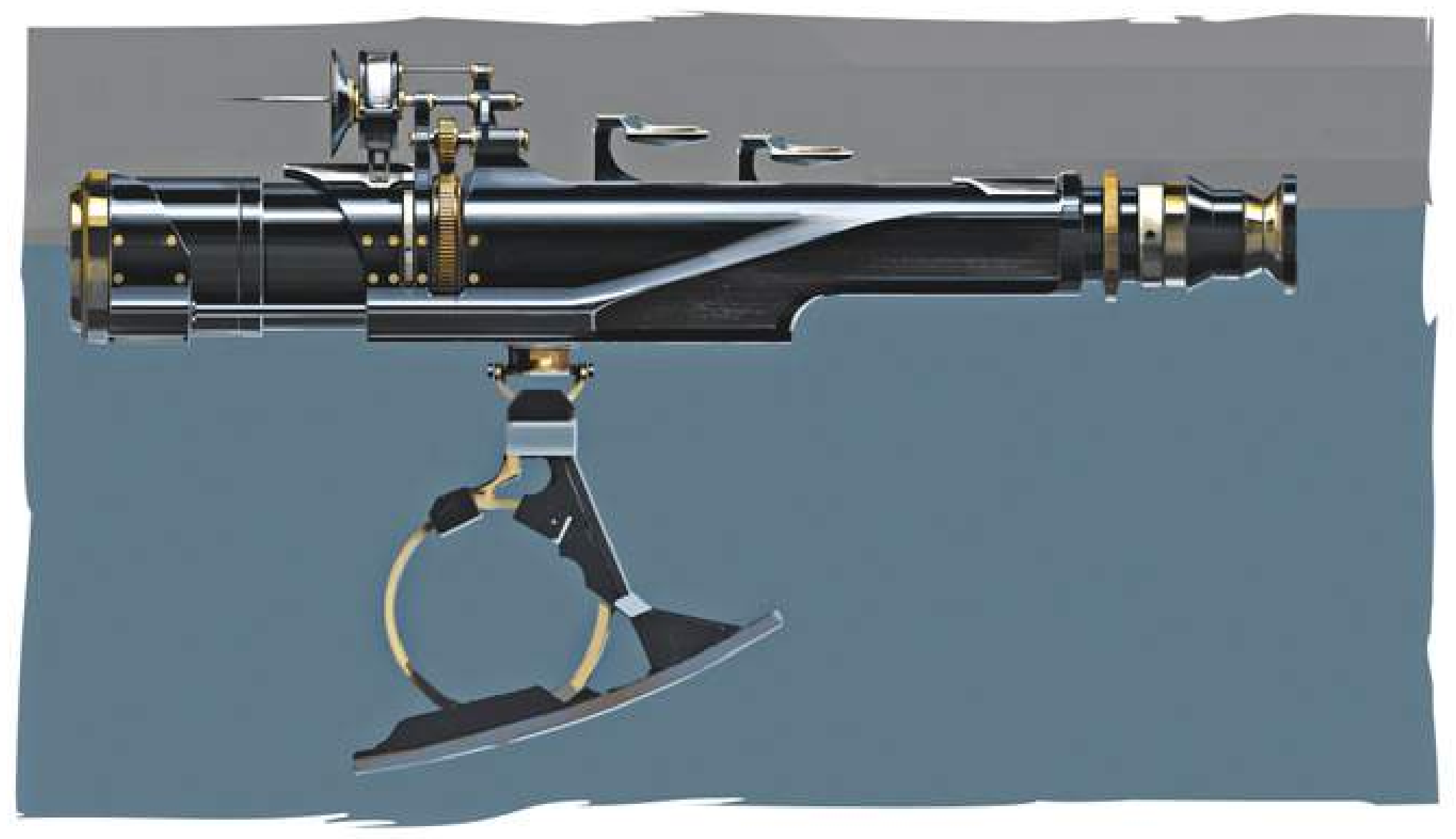


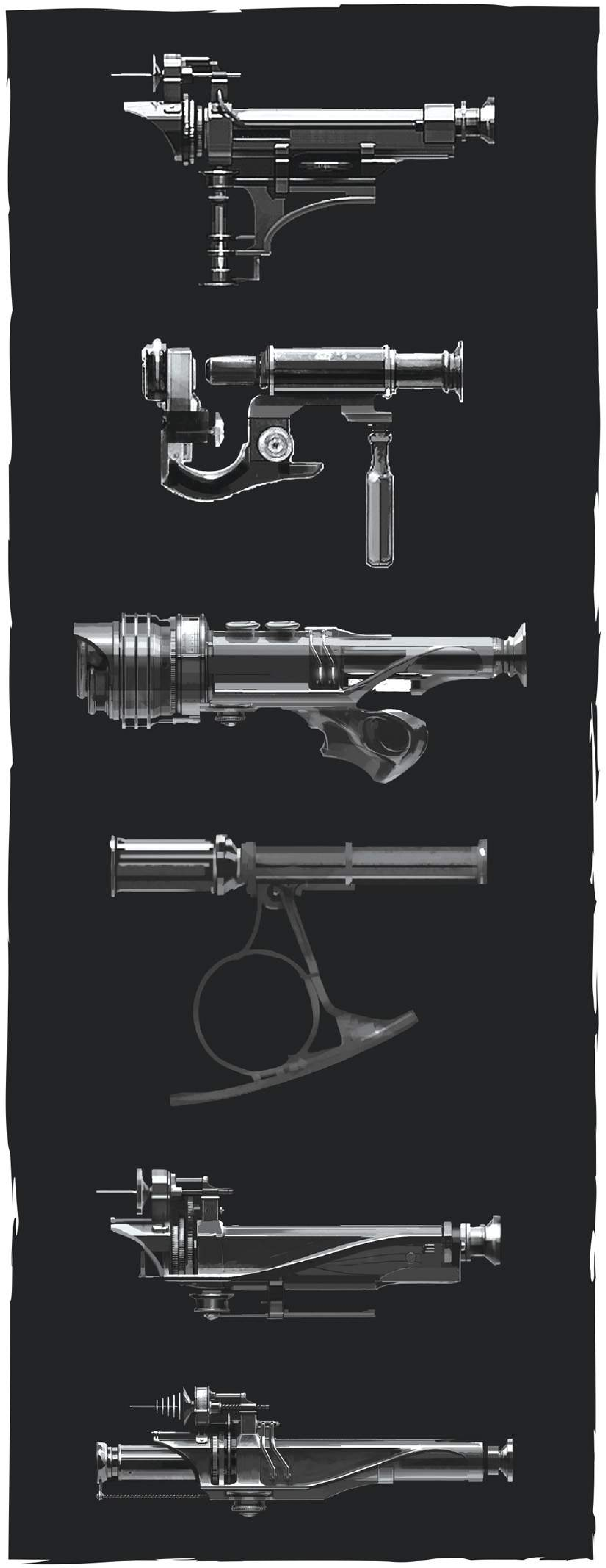
Giving Emily the same weapons as Corvo would have been too easy! And it's not part of Arkane's philosophy . . . Here are a number of concepts for the silhouettes and upgrades.
This spread: Jean-Luc Monnet.



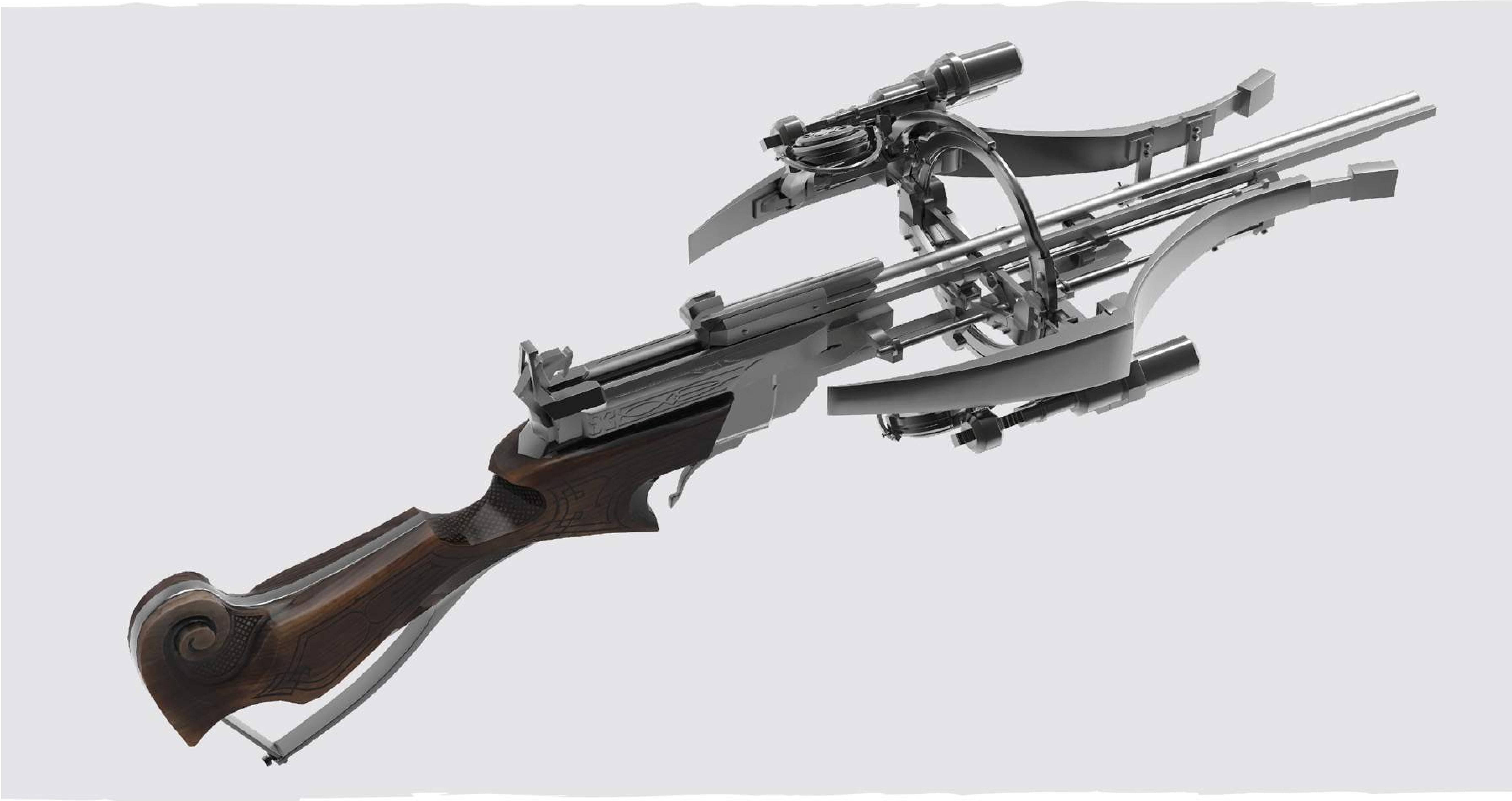


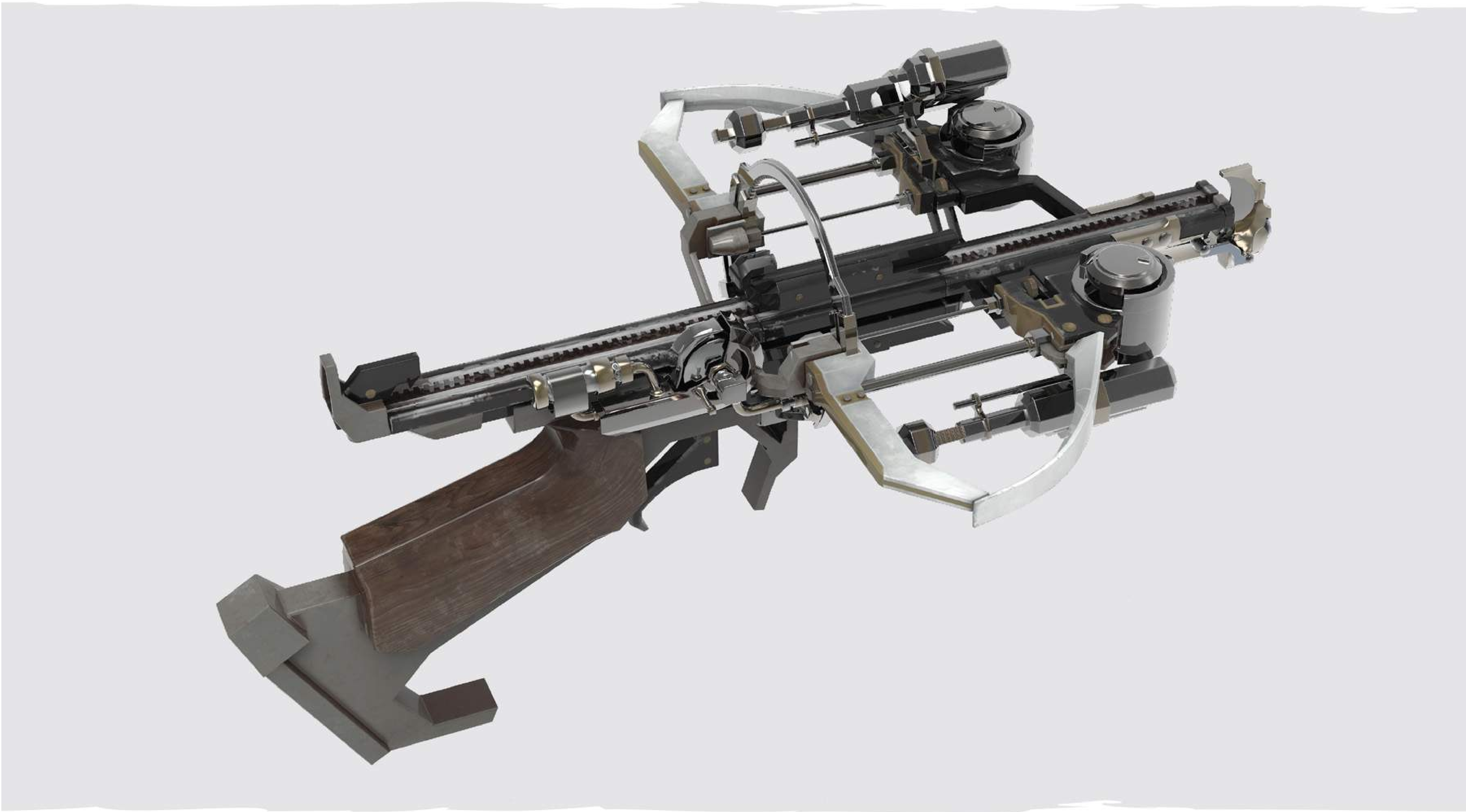






Corvo is able to get a closer look at things with the help of his mask, and Emily has her own spyglass. The look was inspired by the idea of a tuba with lenses.
This page: Jean-Luc Monnet.

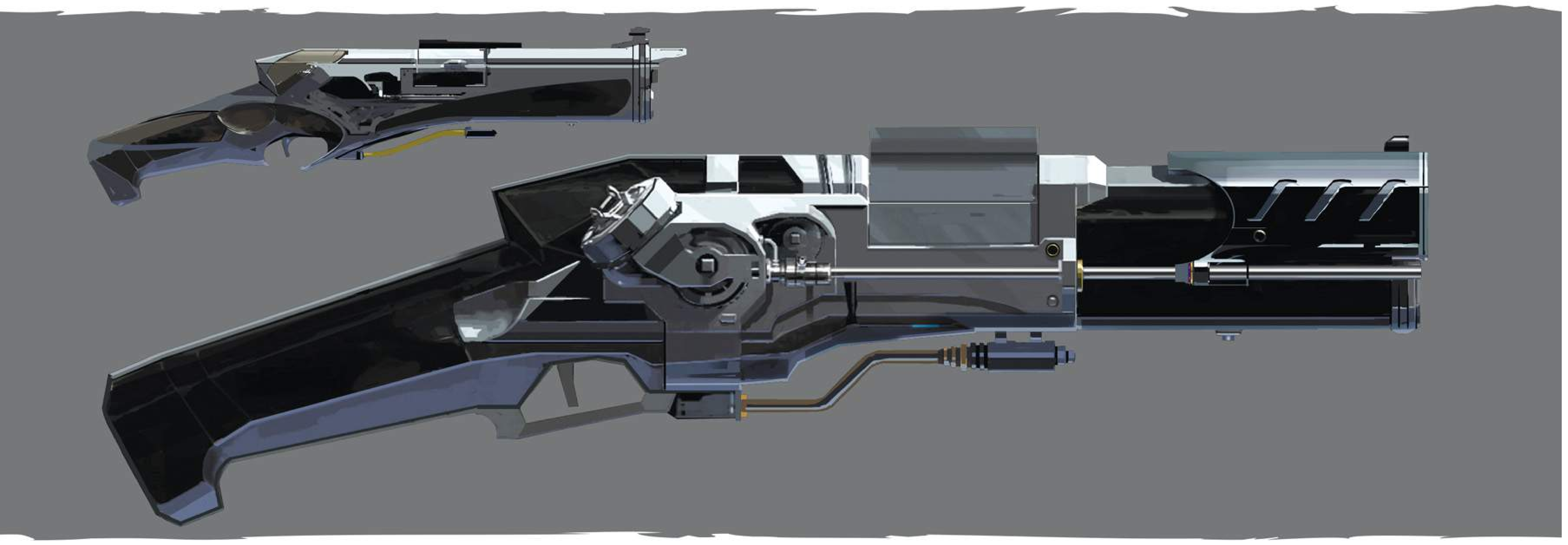


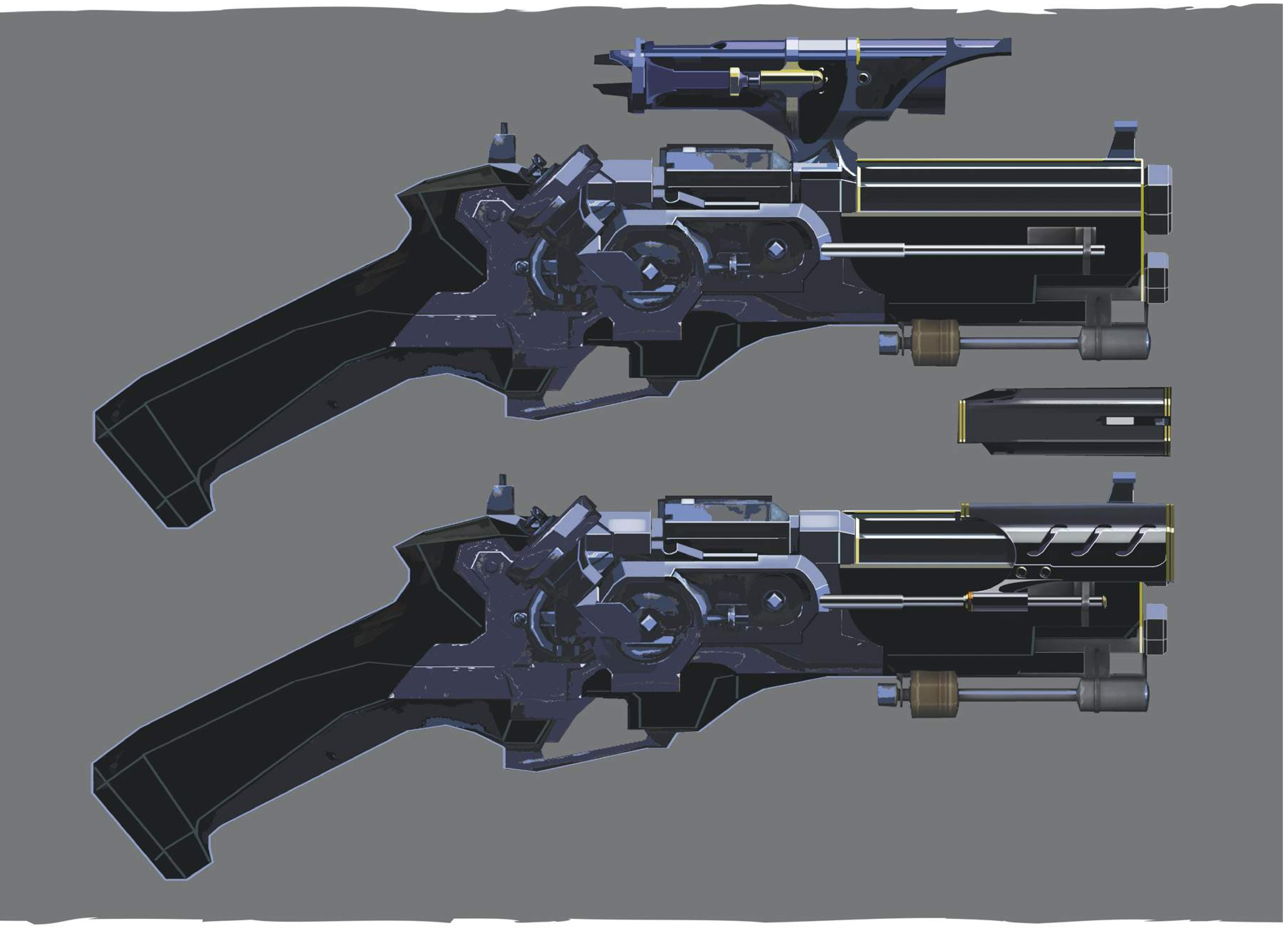


Above: Emily's and Corvo's crossbows by Fabrice Rastetter.

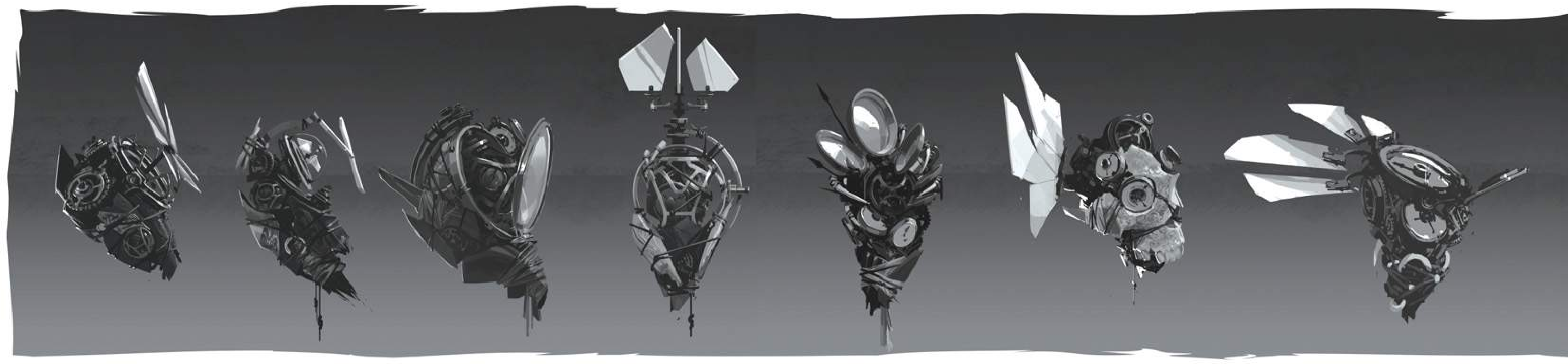
PATHMAKER
Corvo's/Emily's Sword

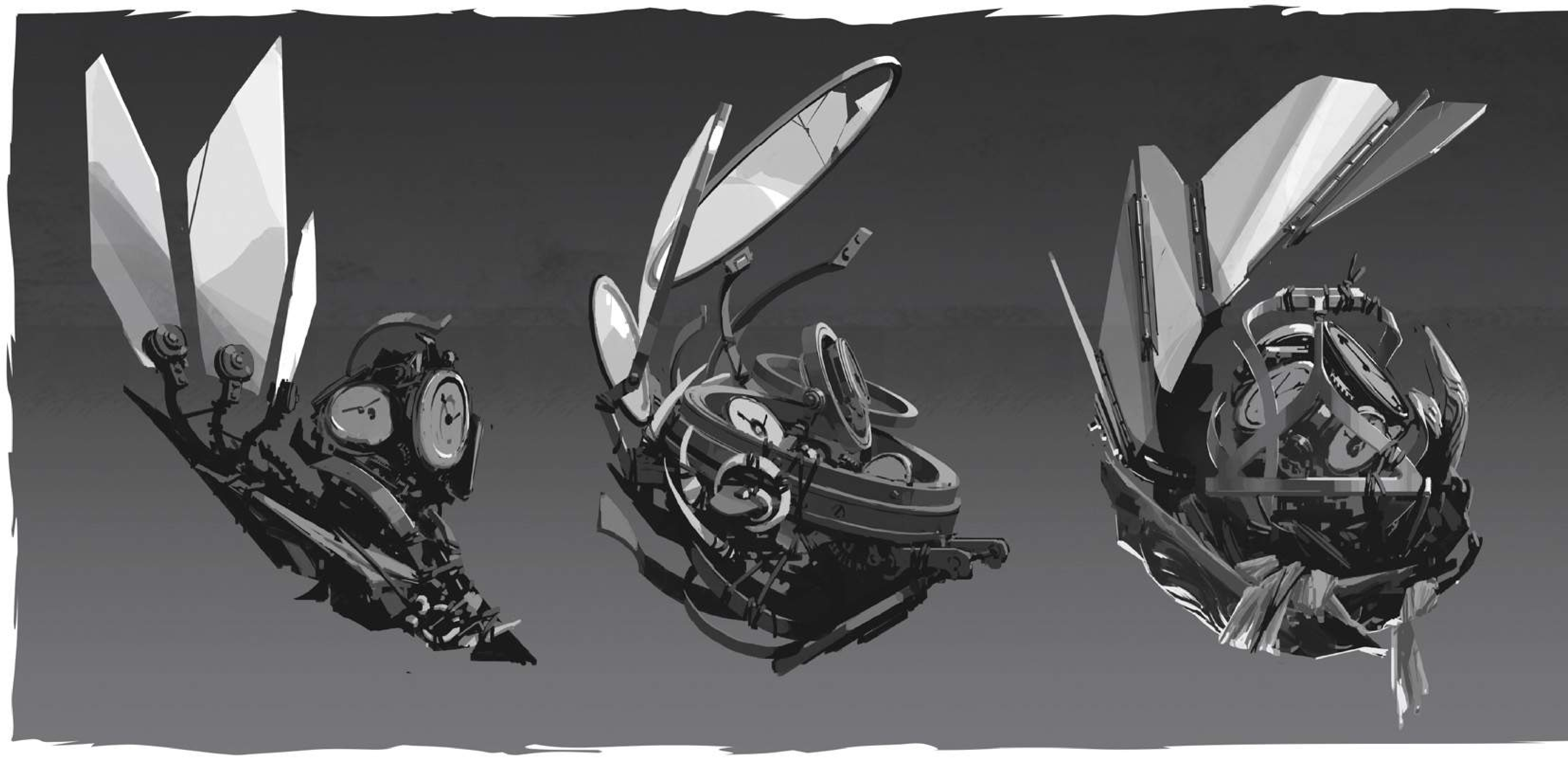
Showing the handle mechanism may seem like an unnecessary detail, but we want to let players see it in action when they bend time during combat. That attention to detail is what drives us, and we think it helps the game experience feel more genuine and immersive.
Above: Jean-Luc Monnet and Fabrice Rastetter.

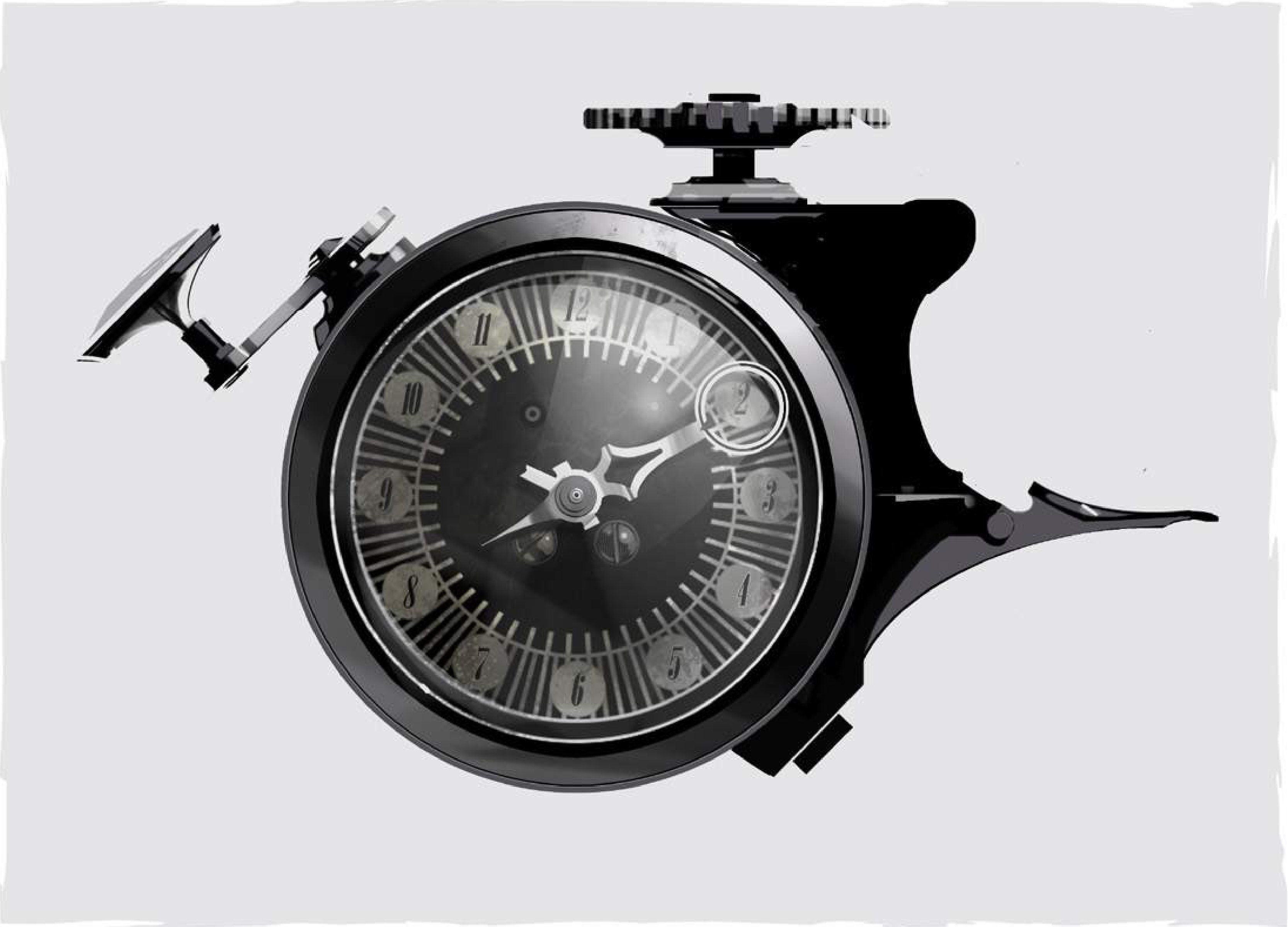




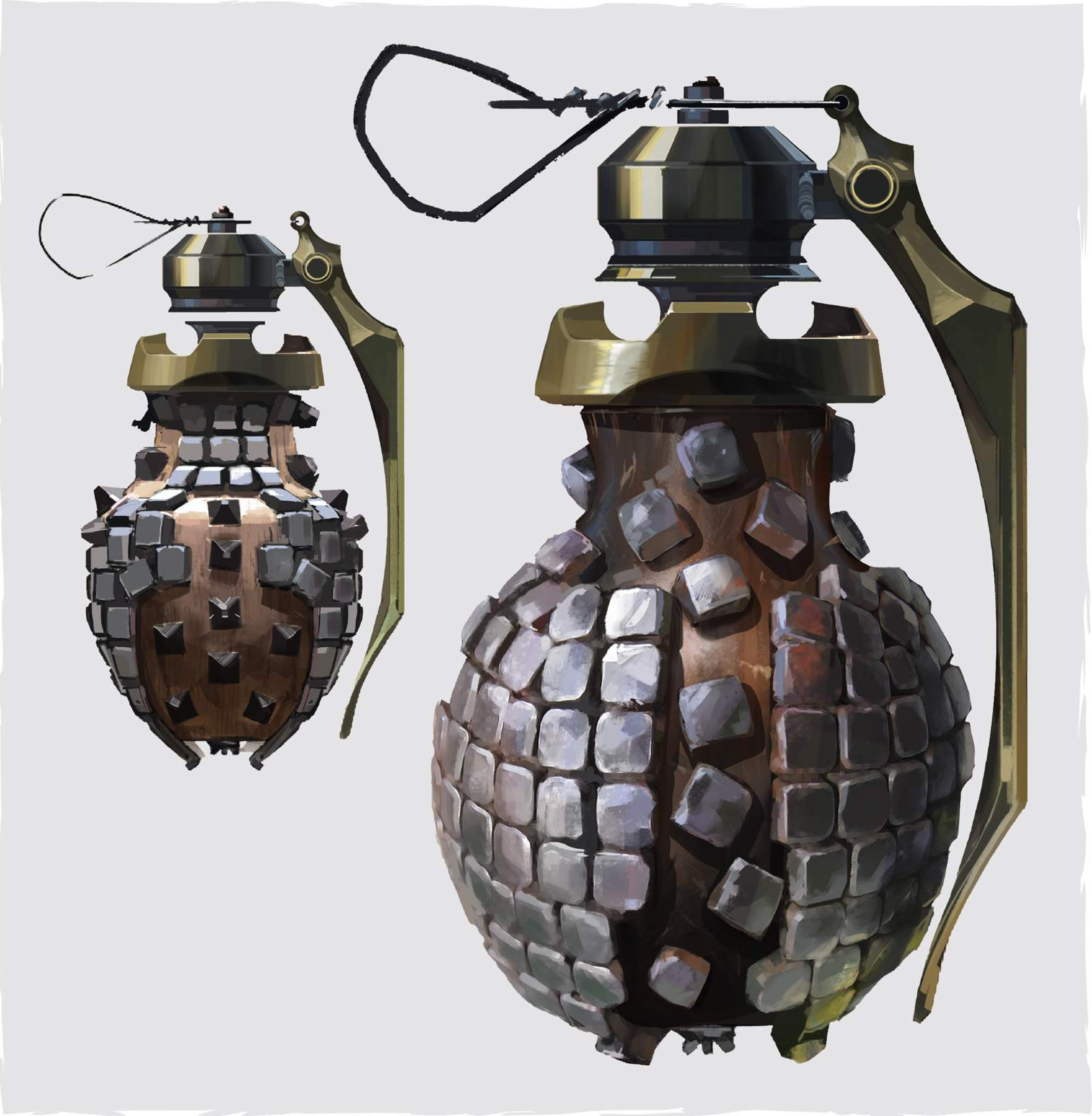
Corvo's gun, Crimson Painter, and our new masterpiece, Determined Traveler.
This page: Jean-Luc Monnet.

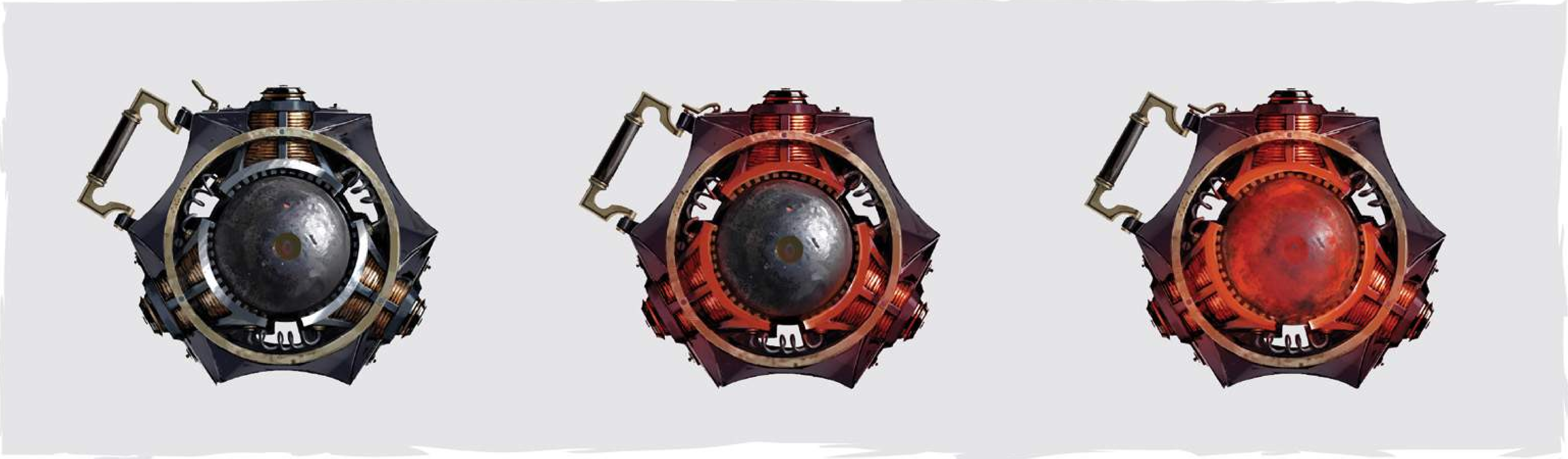


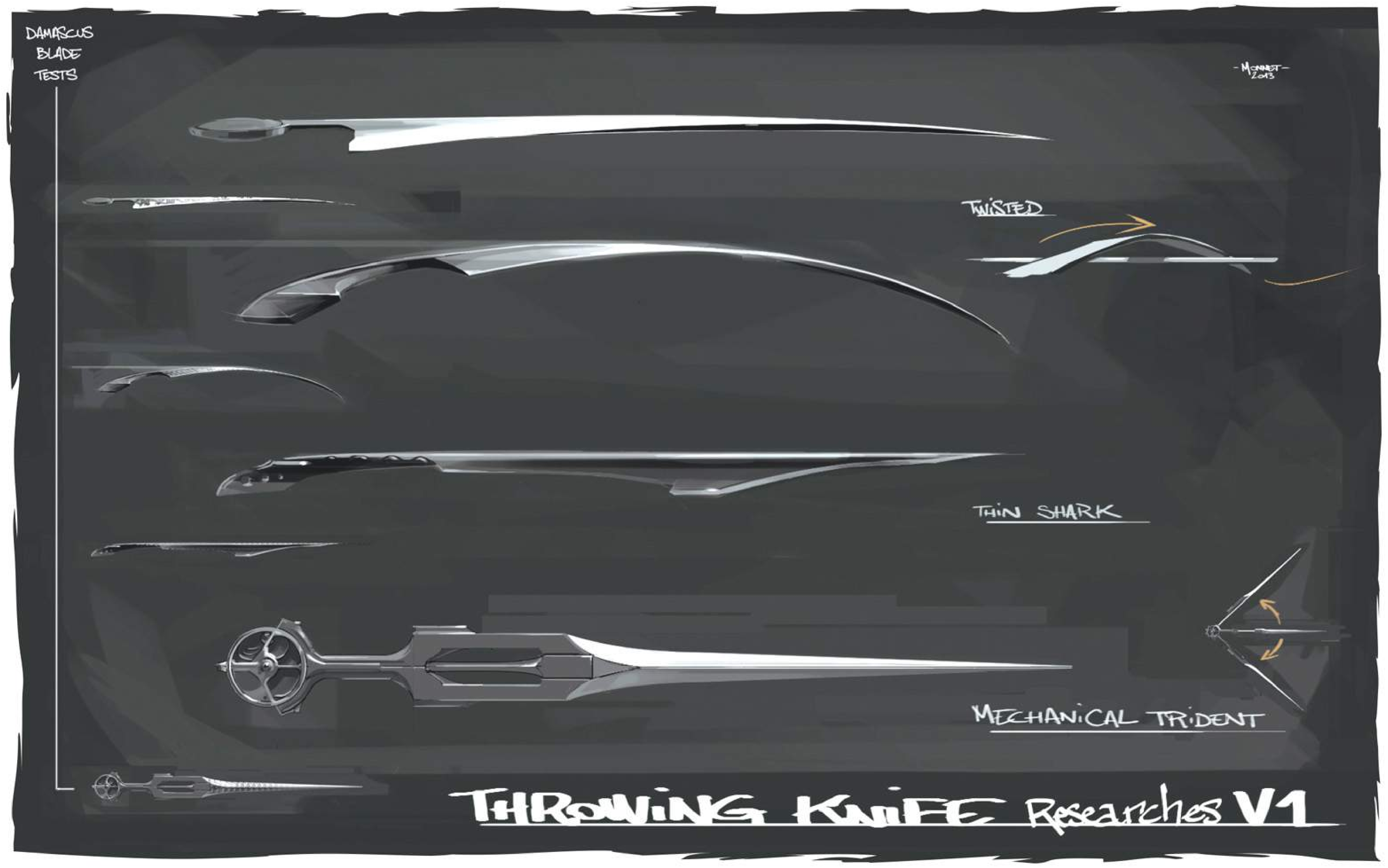


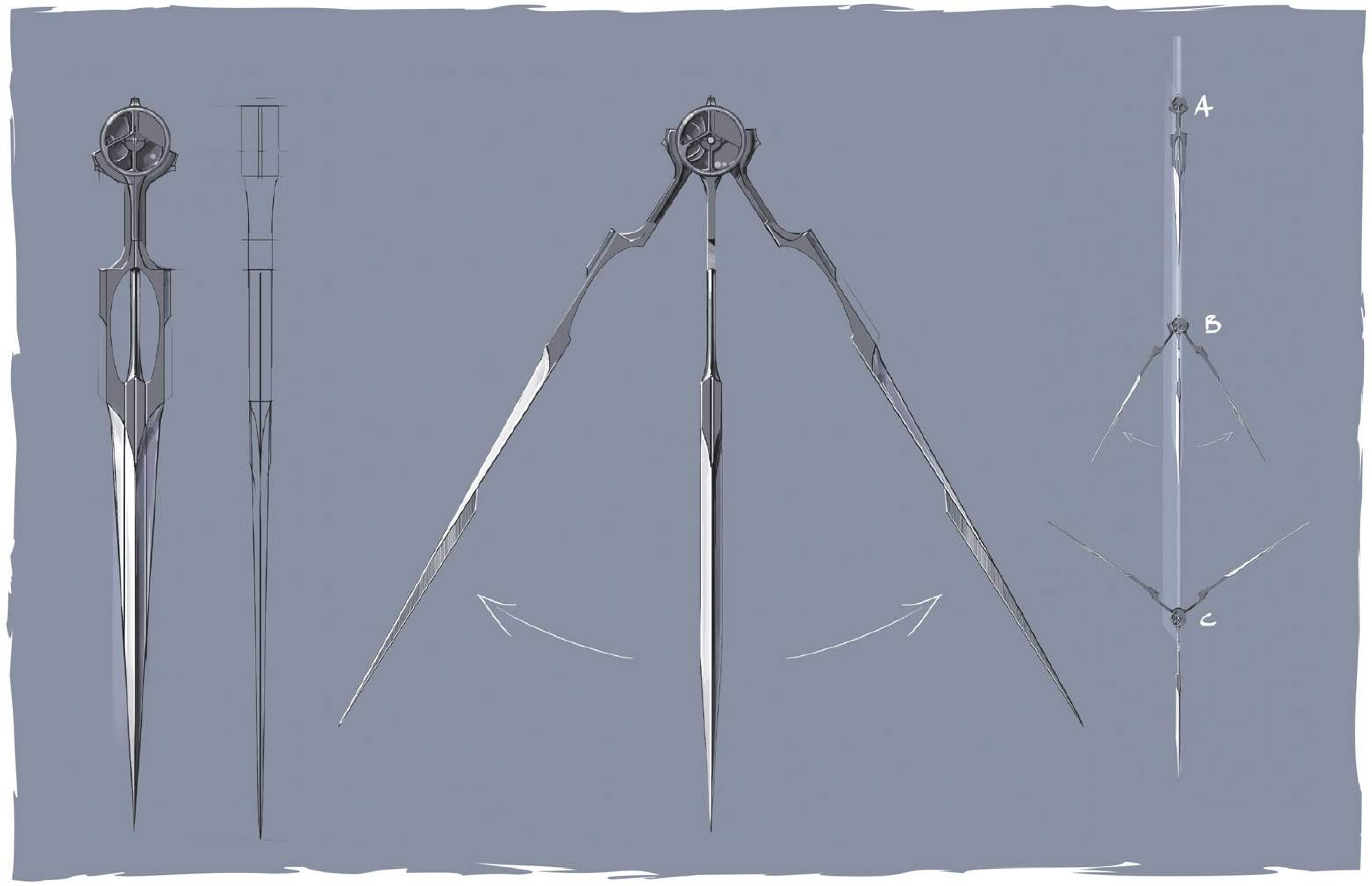


This page: Timepiece by Mathieu Reydellet and Jean-Luc Monnet.

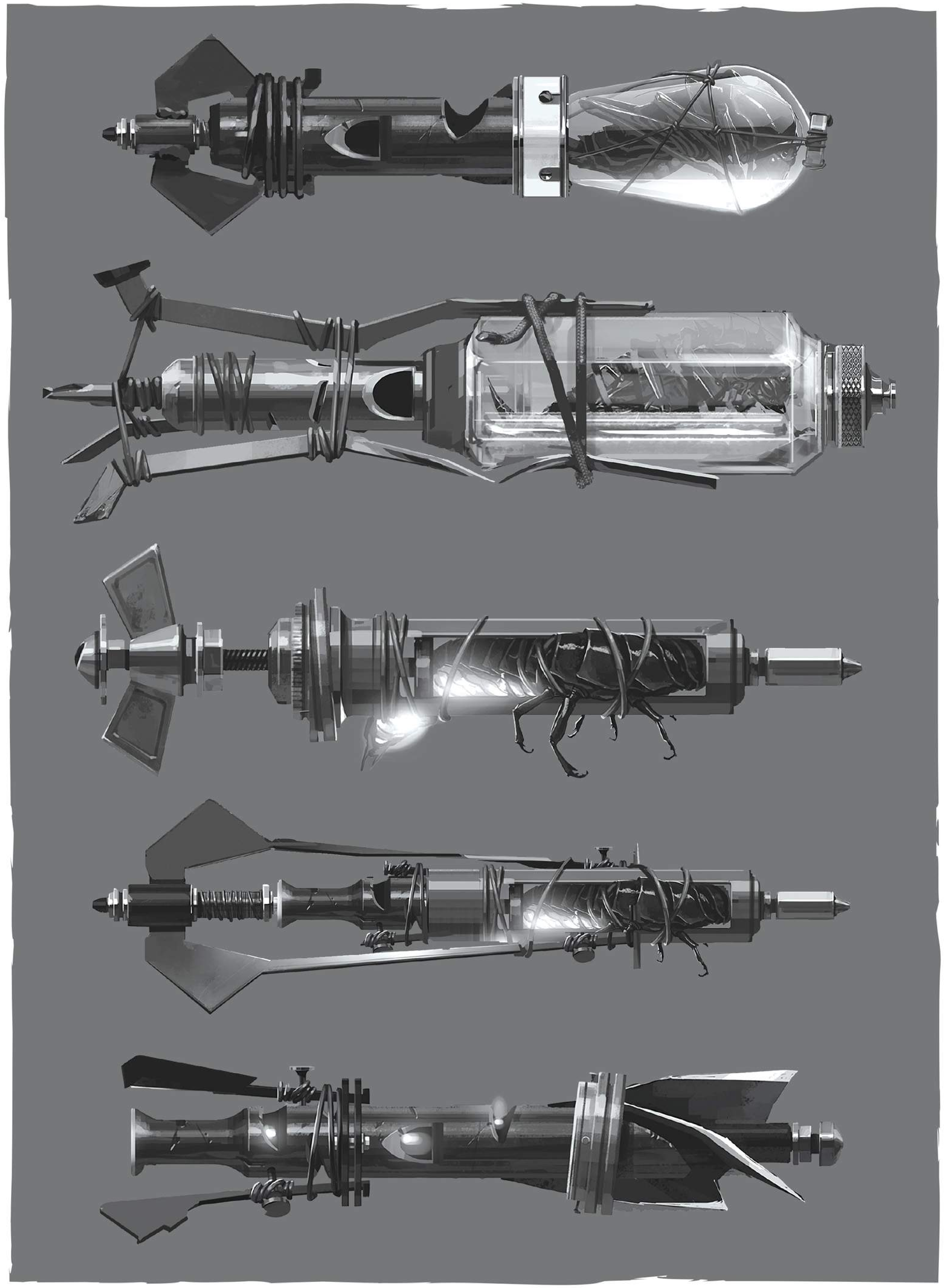


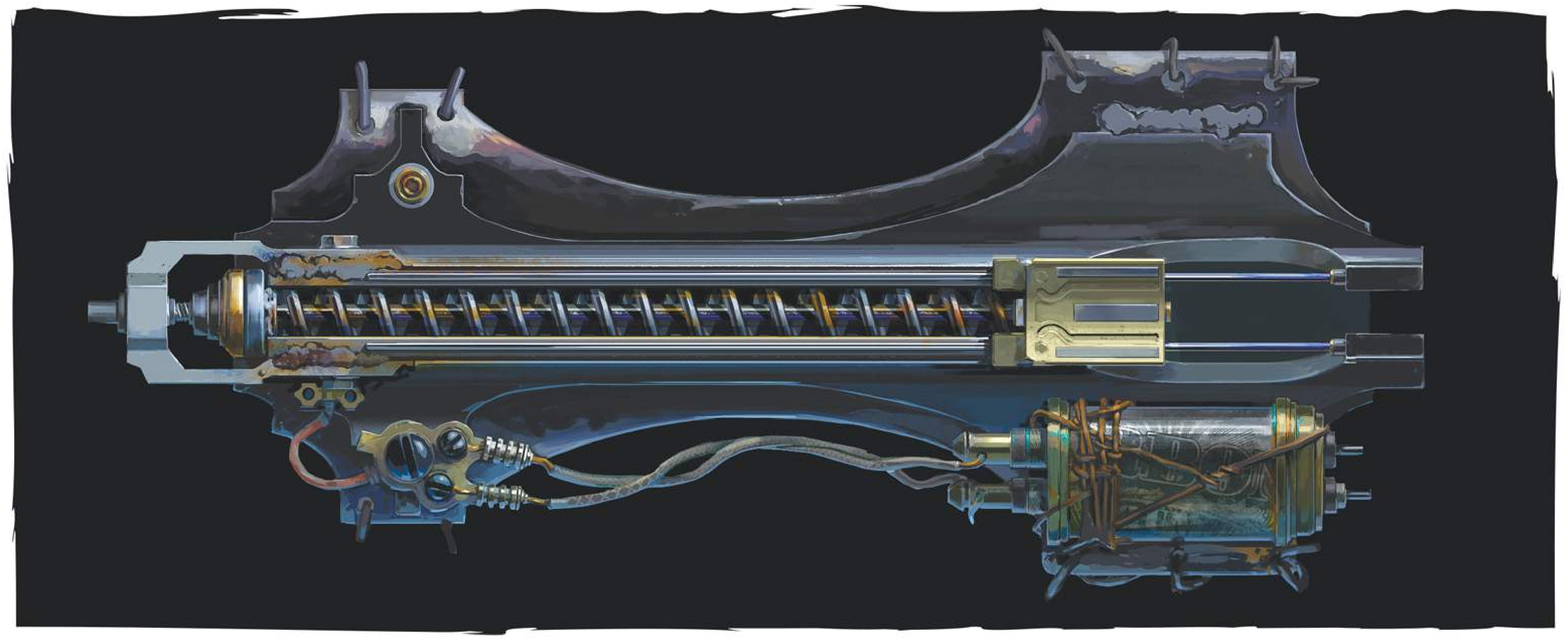


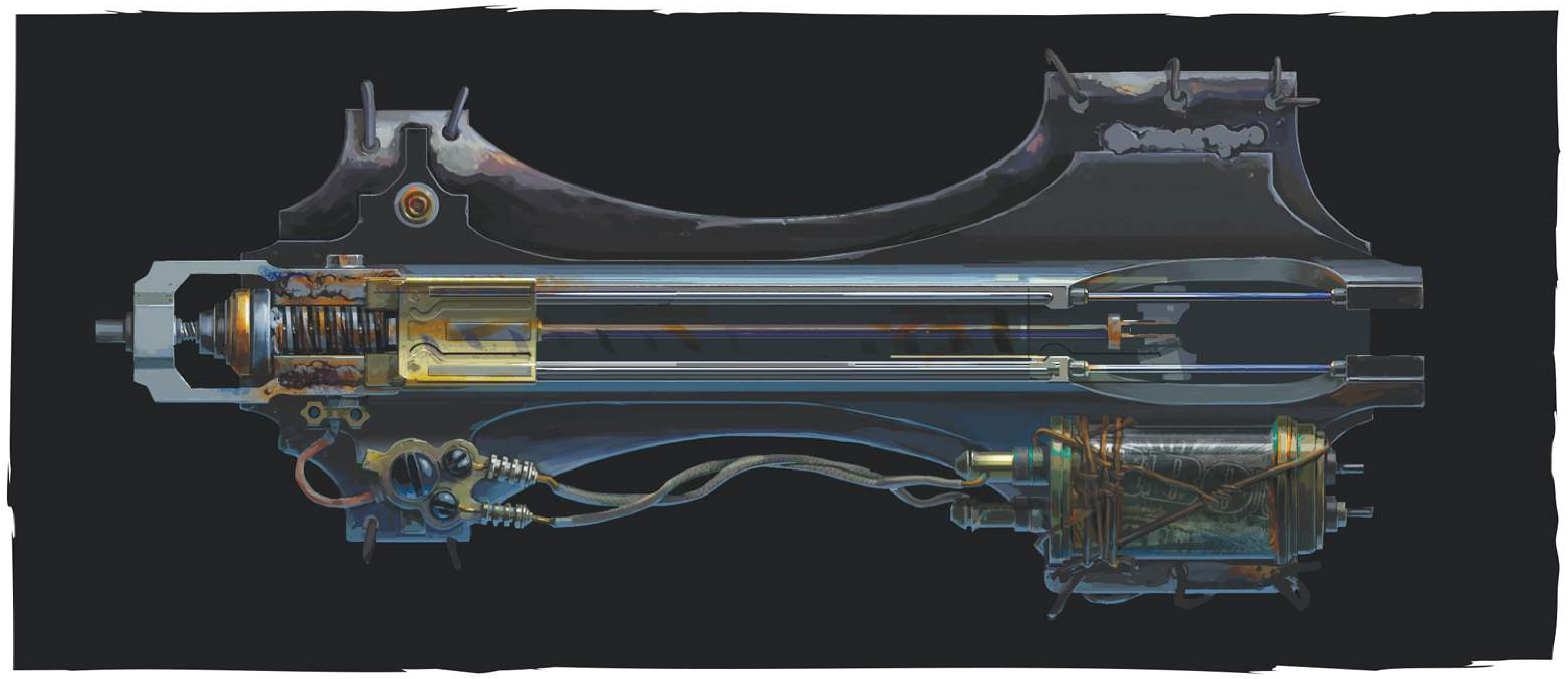

DAMASCUS
BLADE
TESTS
- MONNET -
2013
TWISTED
THIN SHARK
MECHANICAL TRIDENT
THROWING KNIFE Researches V1

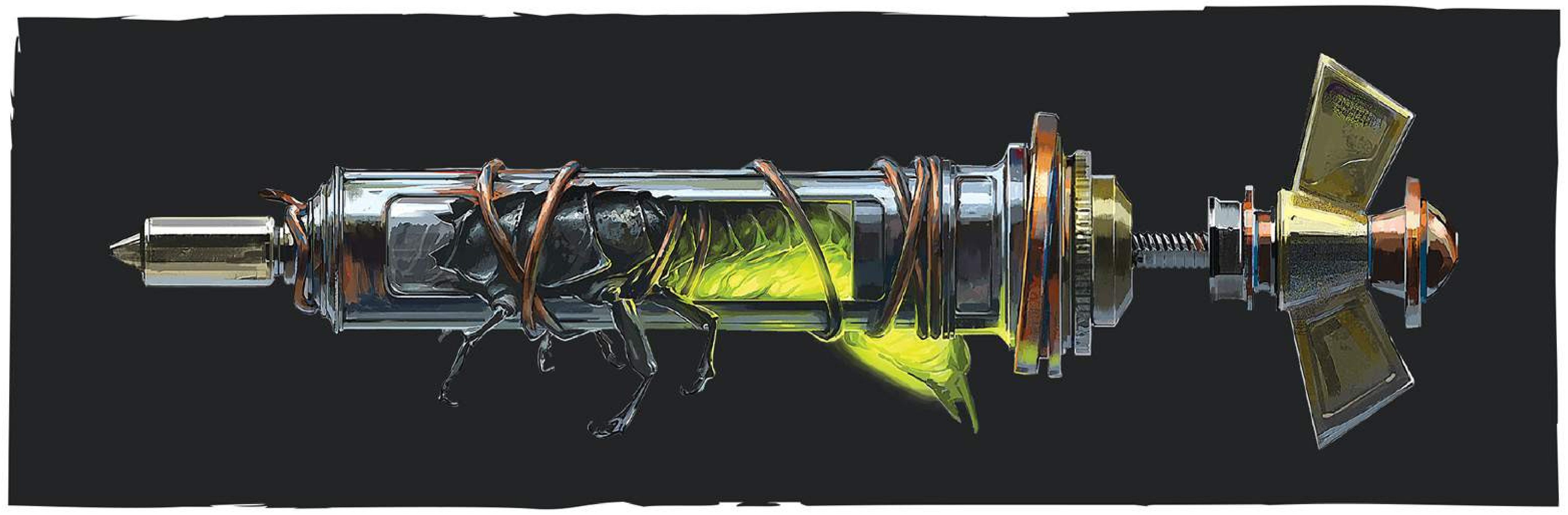


We considered giving Emily throwing knives during production but ultimately pulled them from her arsenal. *This spread:* Jean-Luc Monnet.

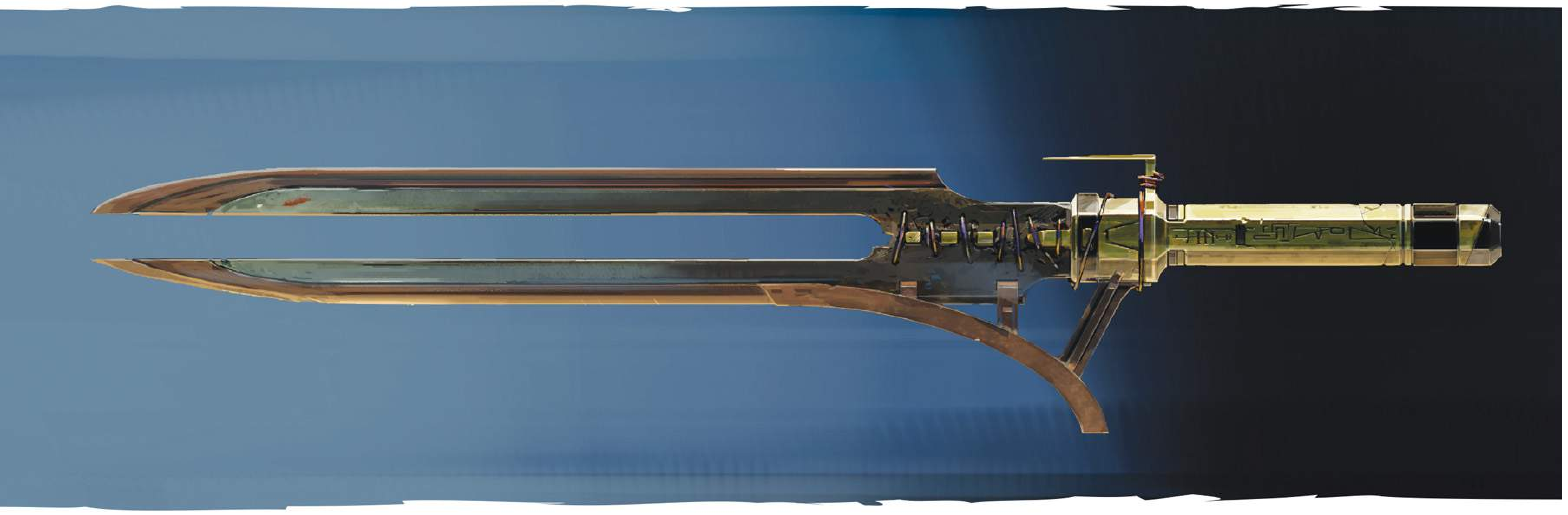


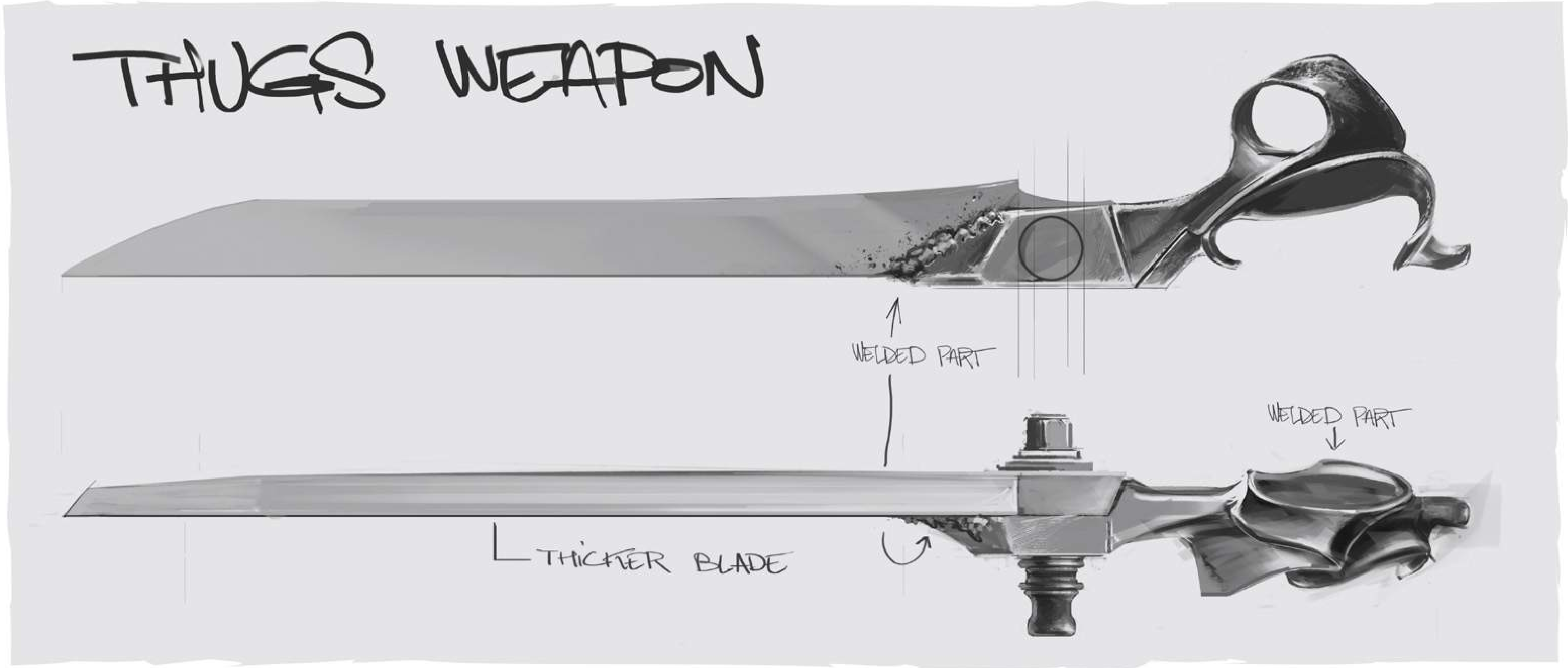




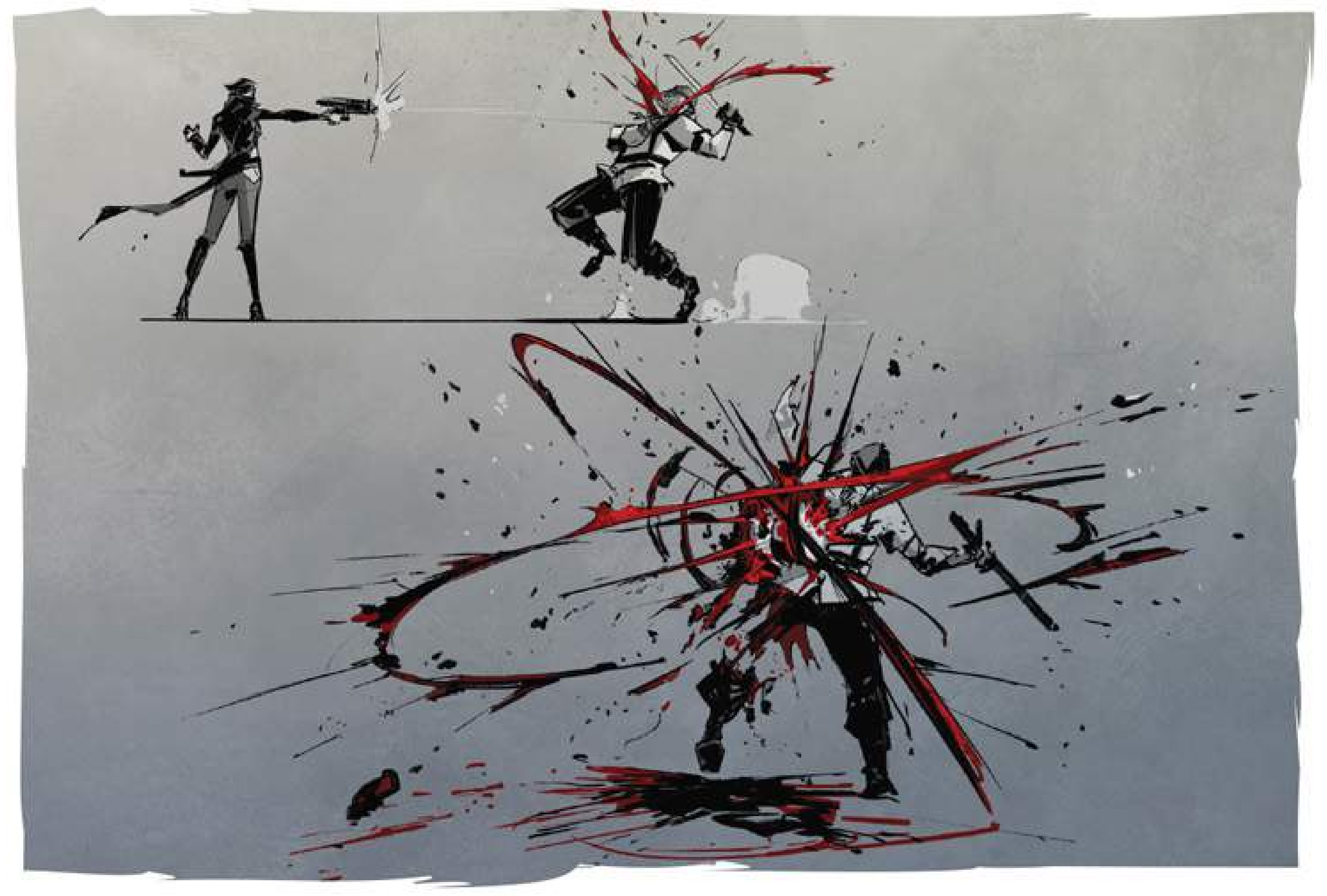


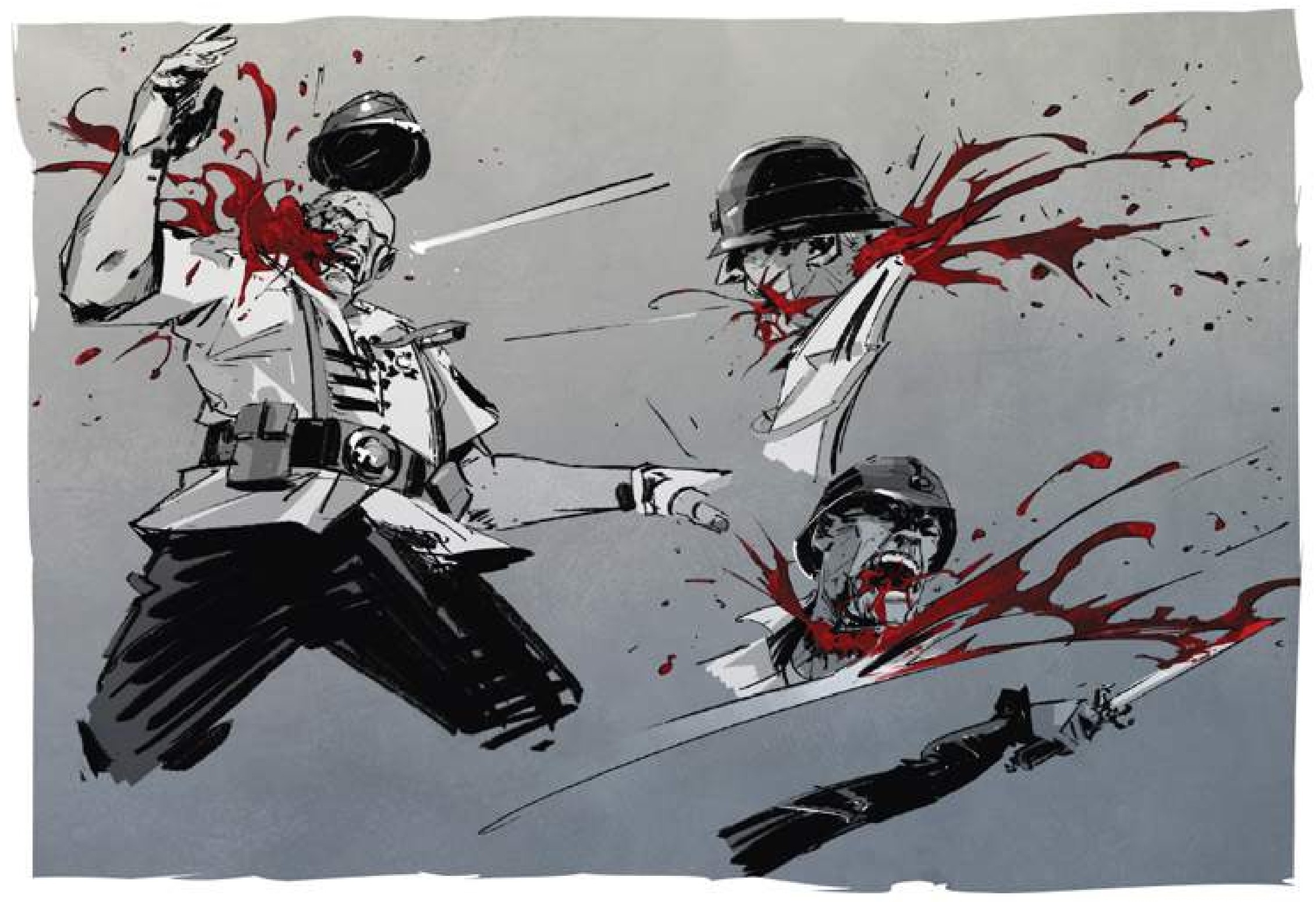
We wanted a weapon that would serve to distract enemies, and that's where Delirium came from. For the design, we mixed a flute and an insect captured in a bulb. When launched, it makes a sound and the insect inside begins to glow, emitting a long, luminescent trail.
This spread: Mathieu Reydellet and Jean-Luc Monnet.

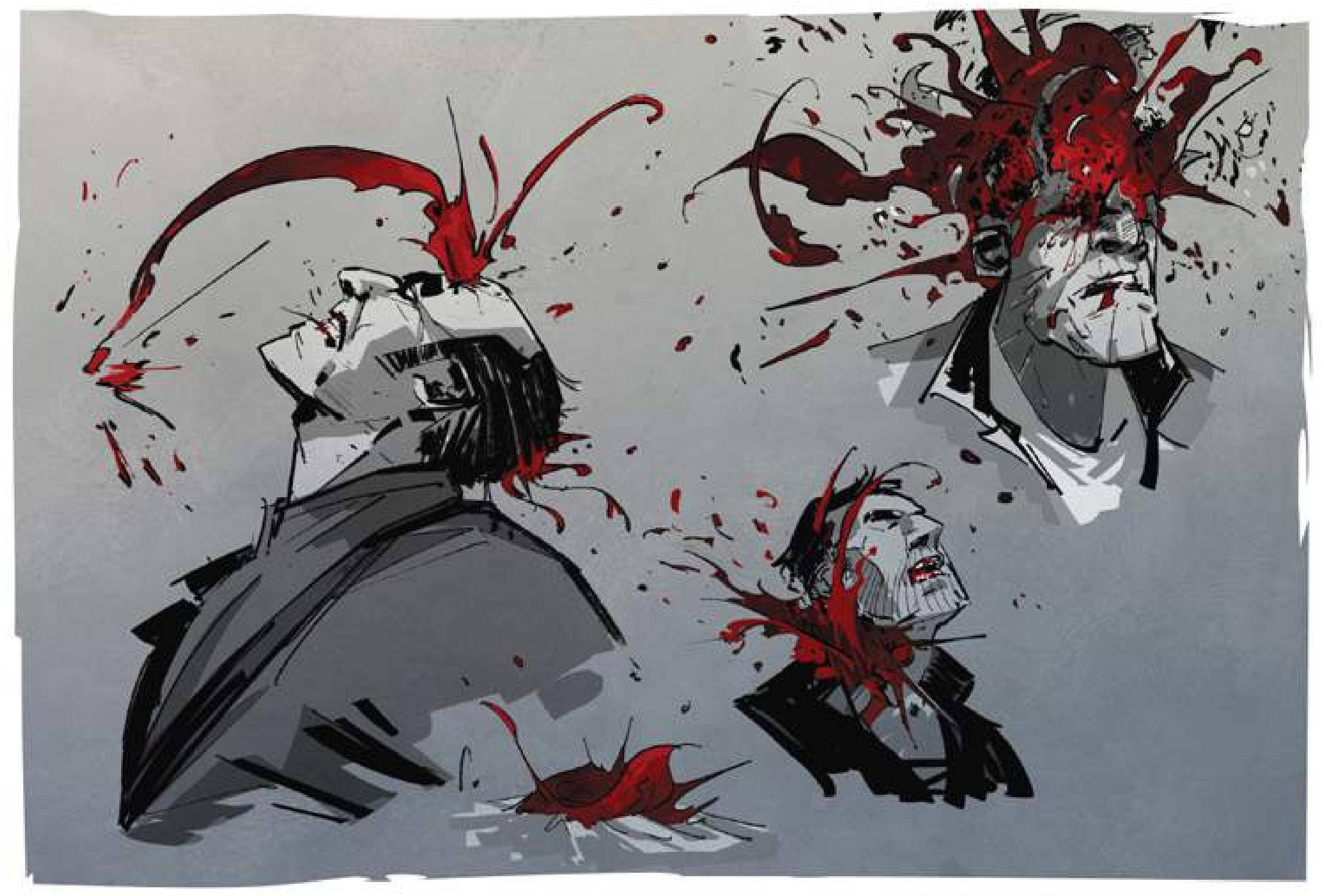


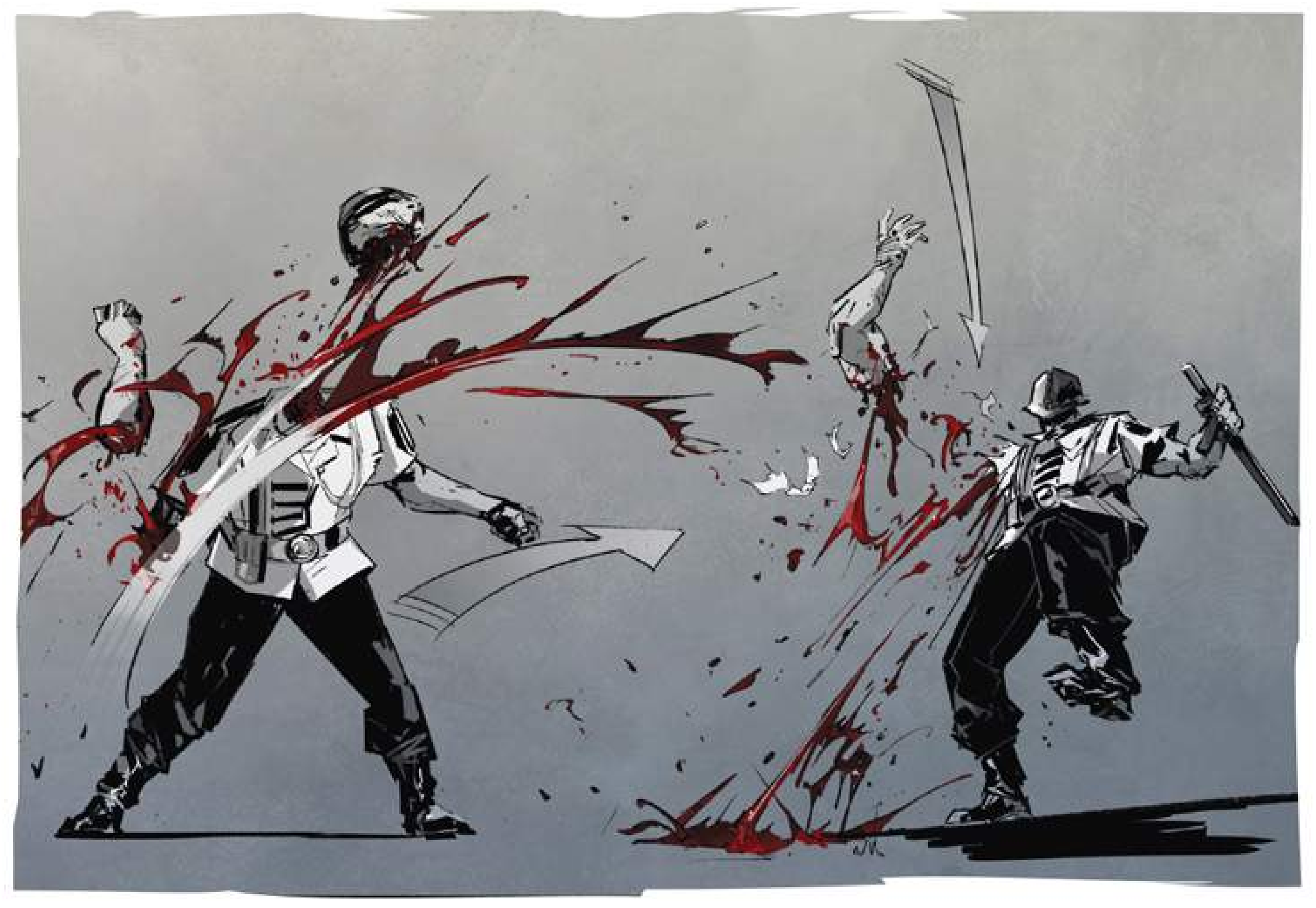

THUGS WEAPON
WELDED PART
WELDED PART
THICKER BLADE

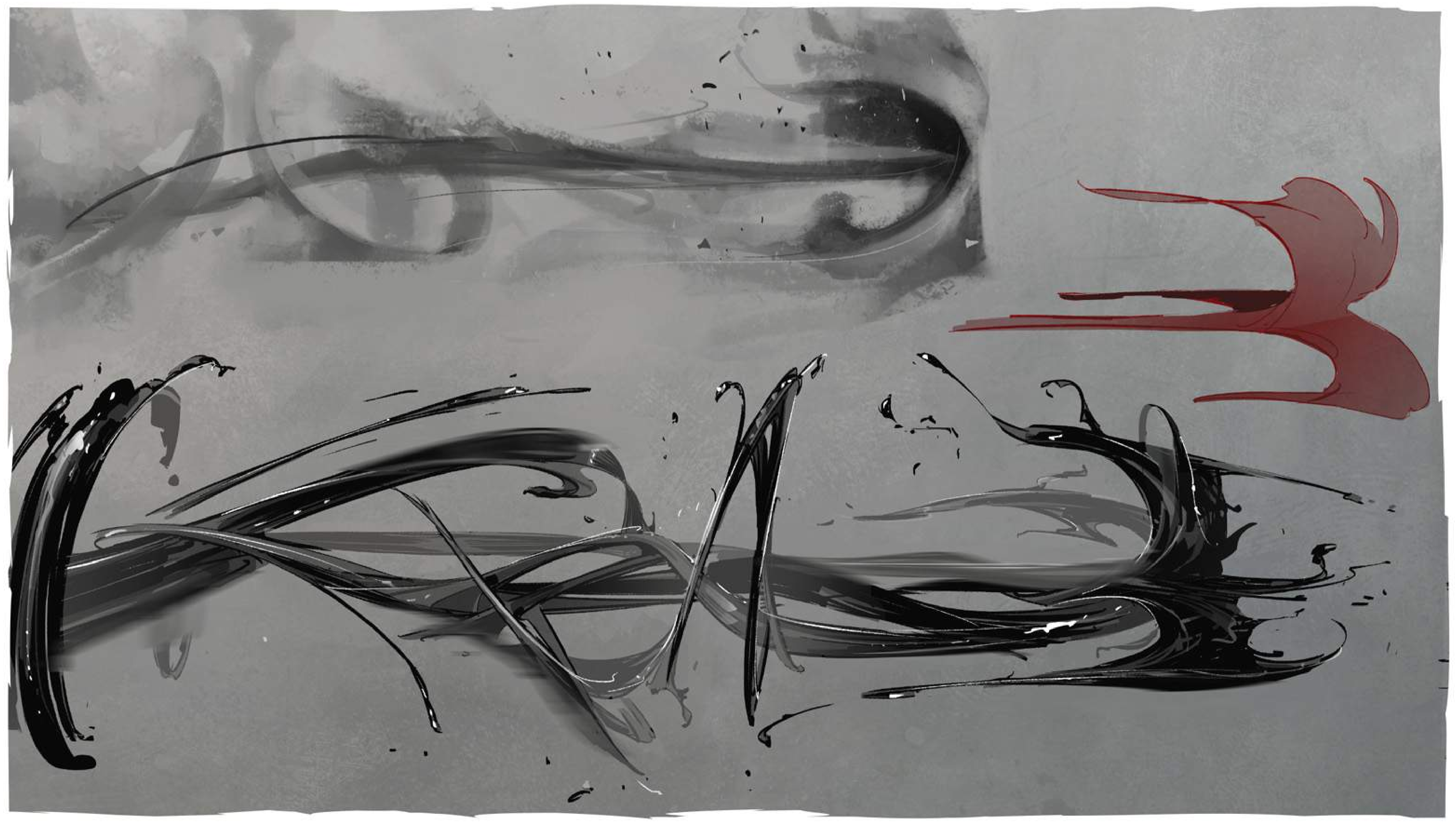
Top: Guardsmen's sword. *This page, bottom*: Kult knife. *Opposite, bottom:* First sketch of the Howlers' sword. All by Jean-Luc Monnet.



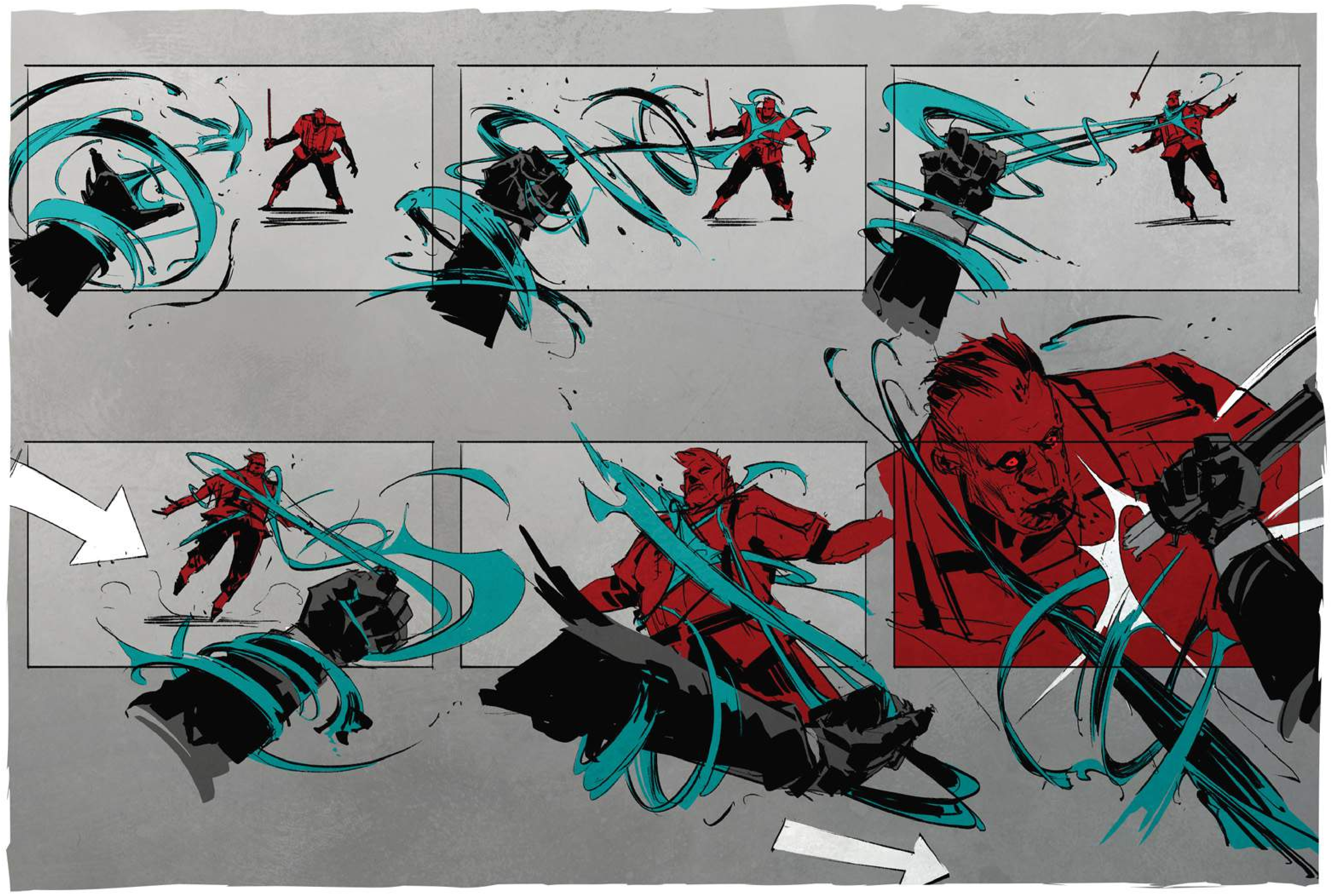


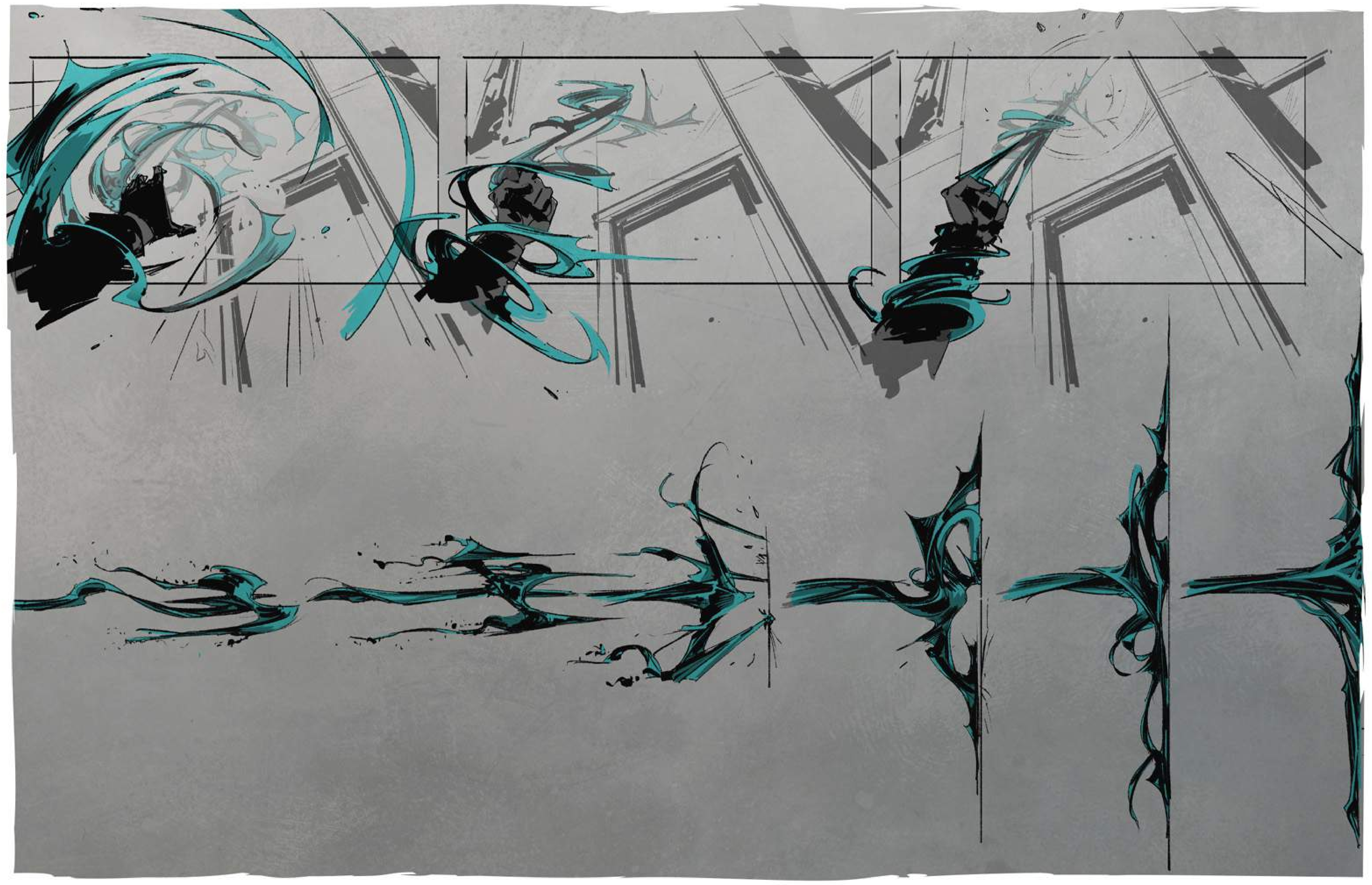


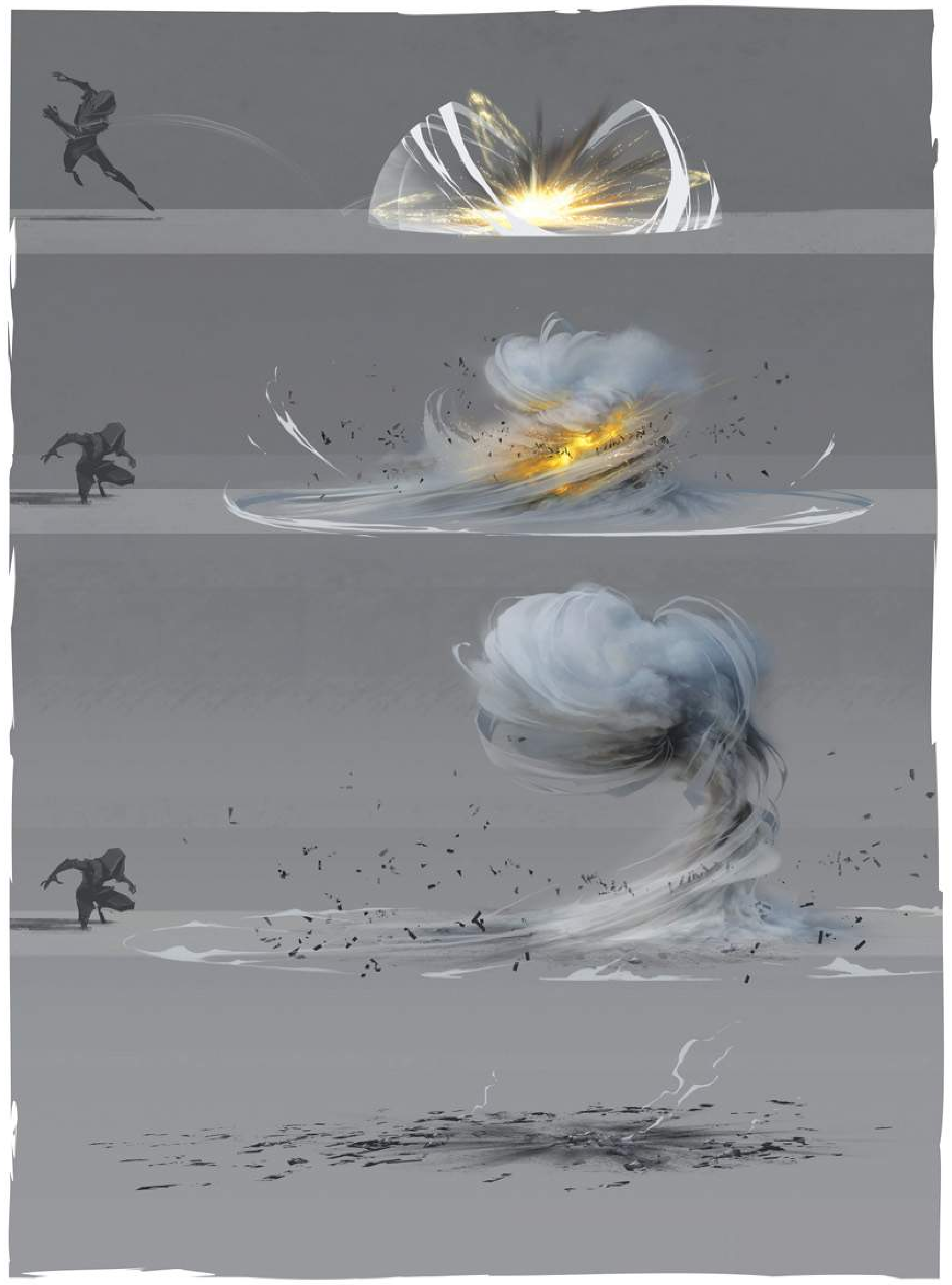


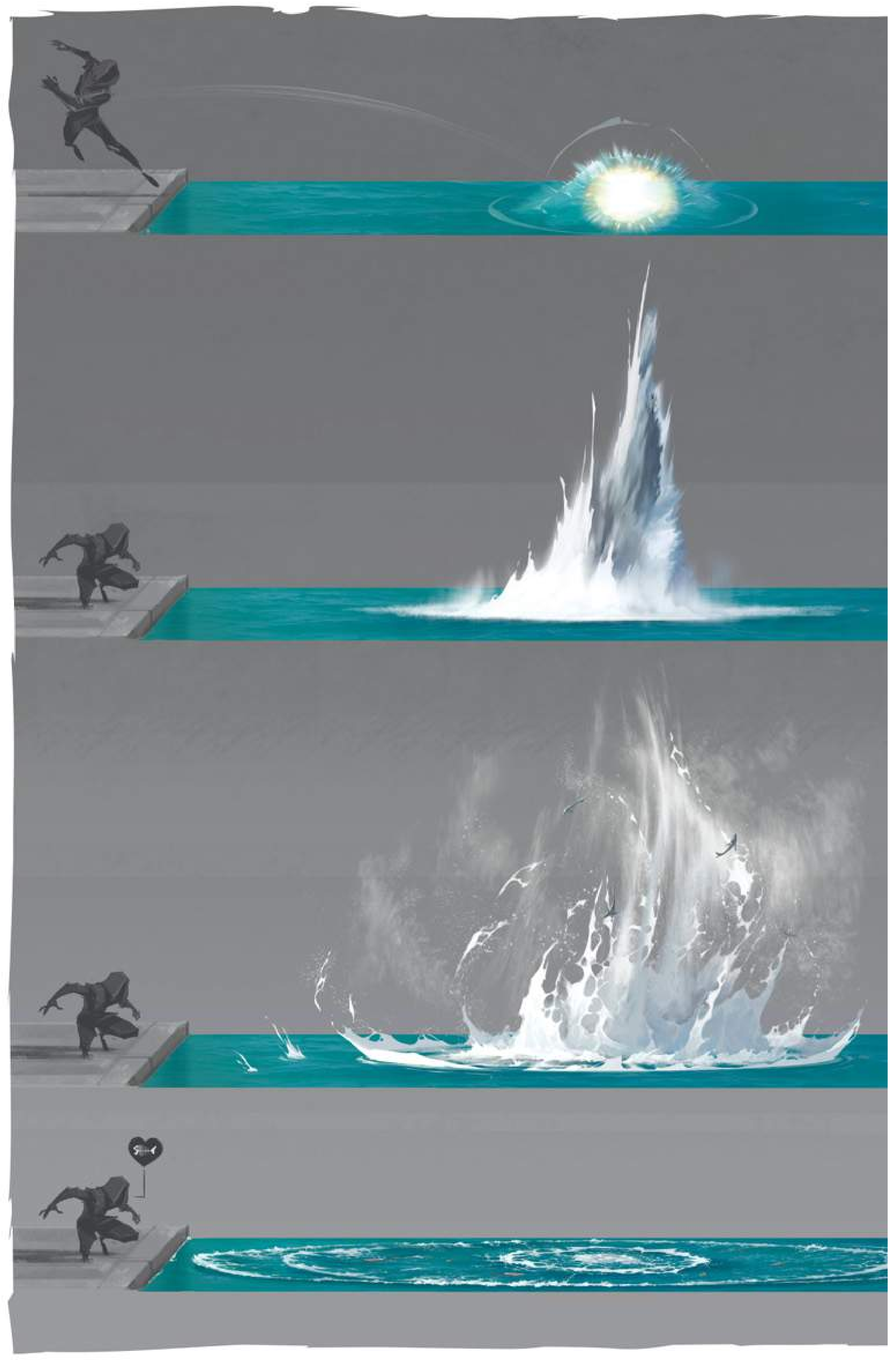


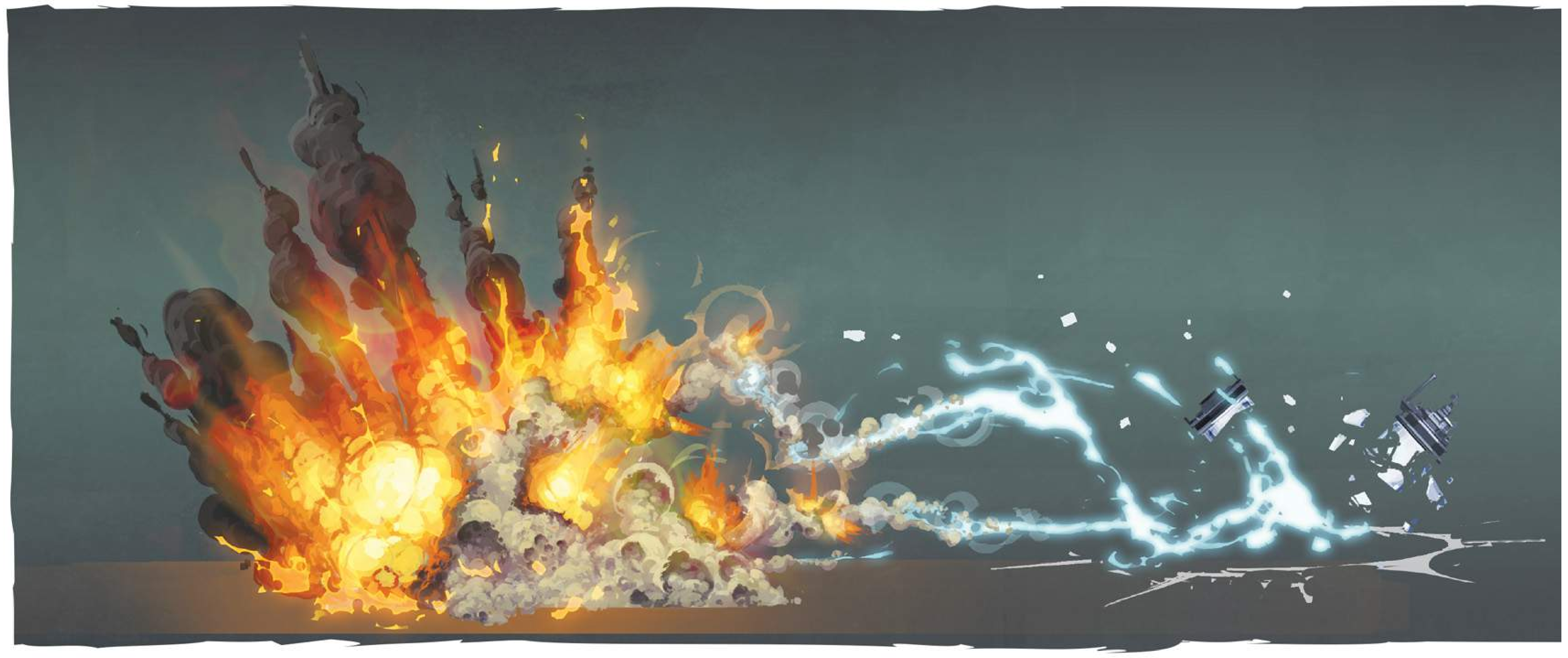
Nicolas Petrimaux helped us seal the direction and style for different visual effects for weapons and powers.



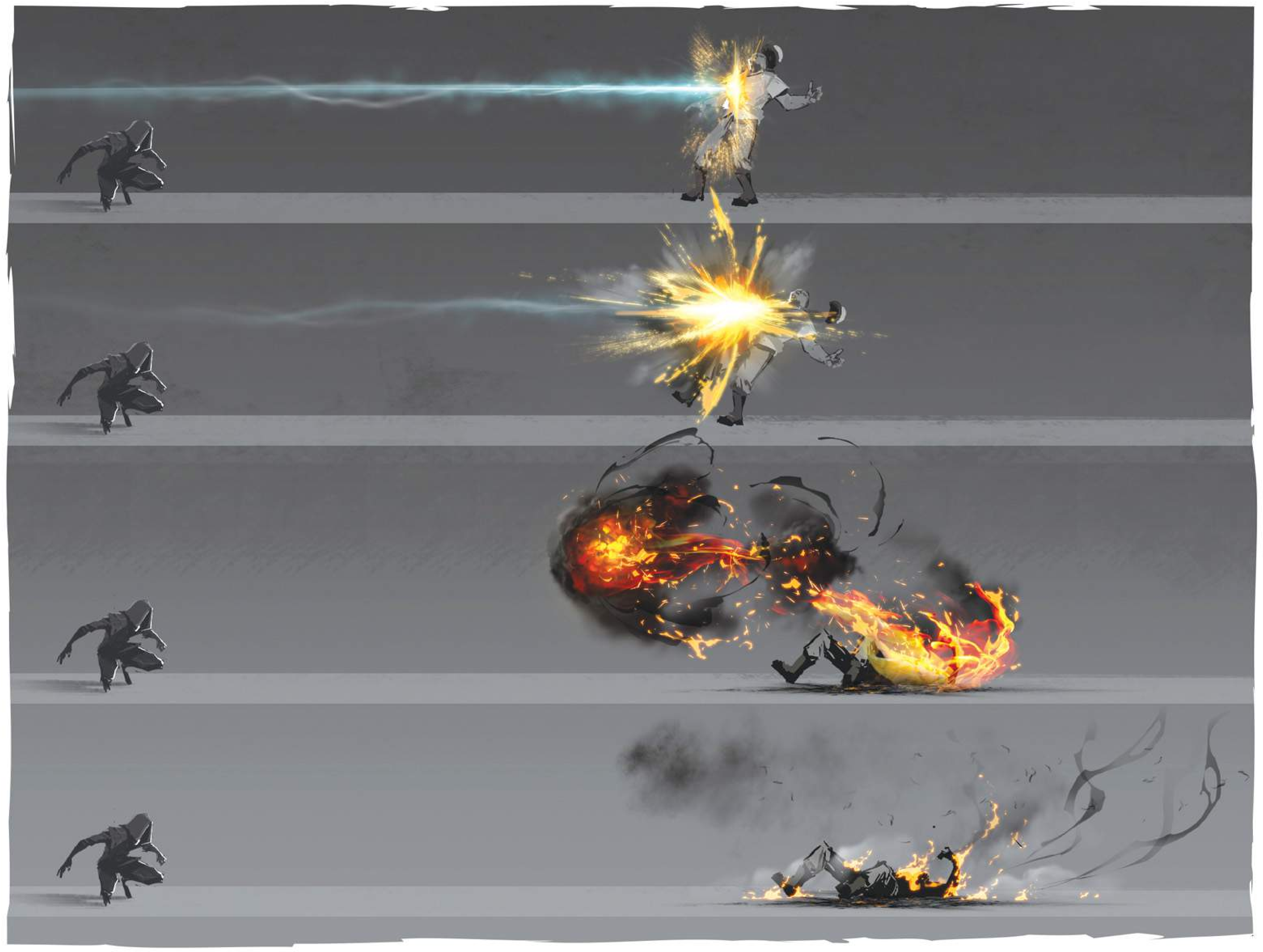


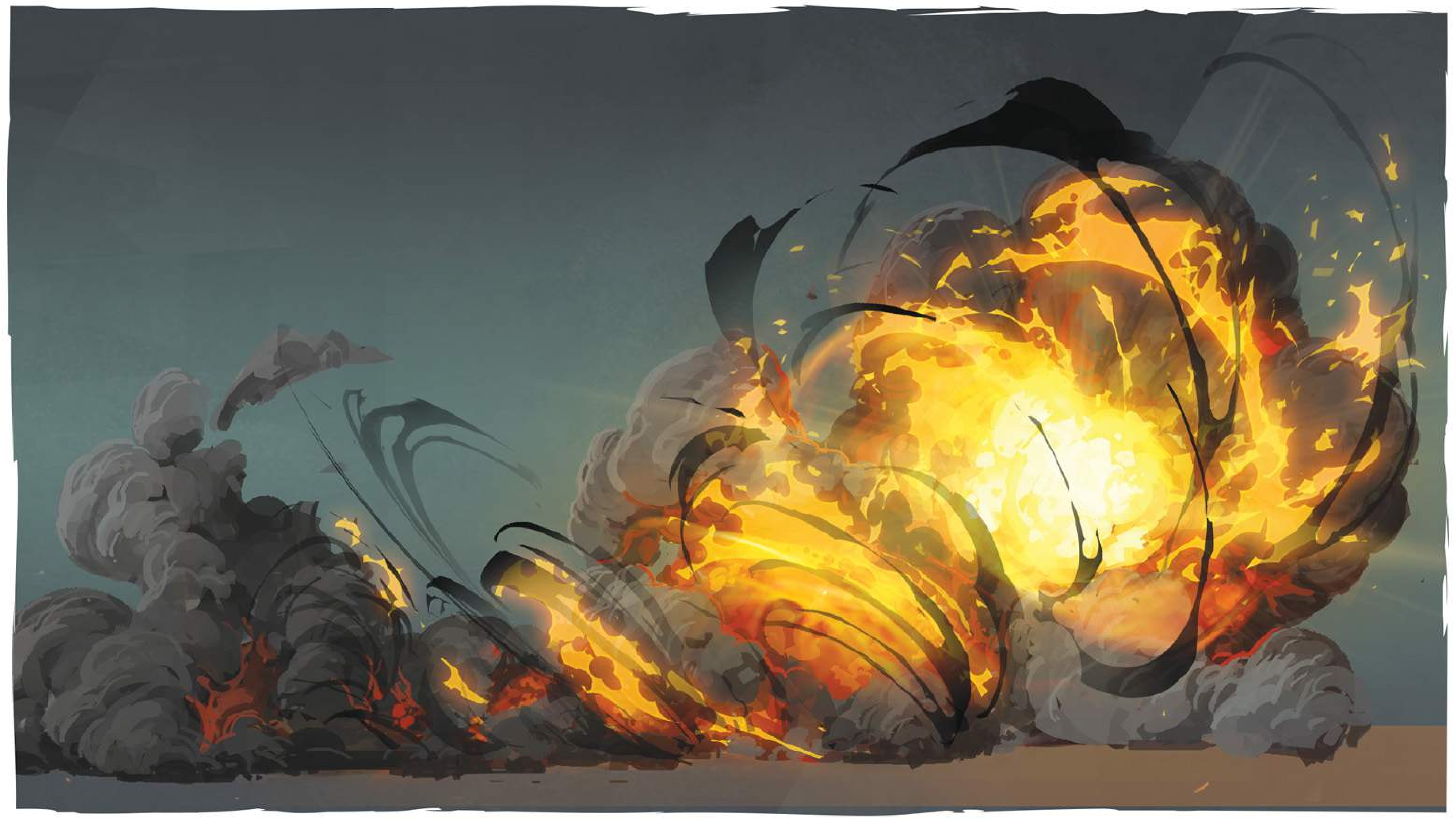


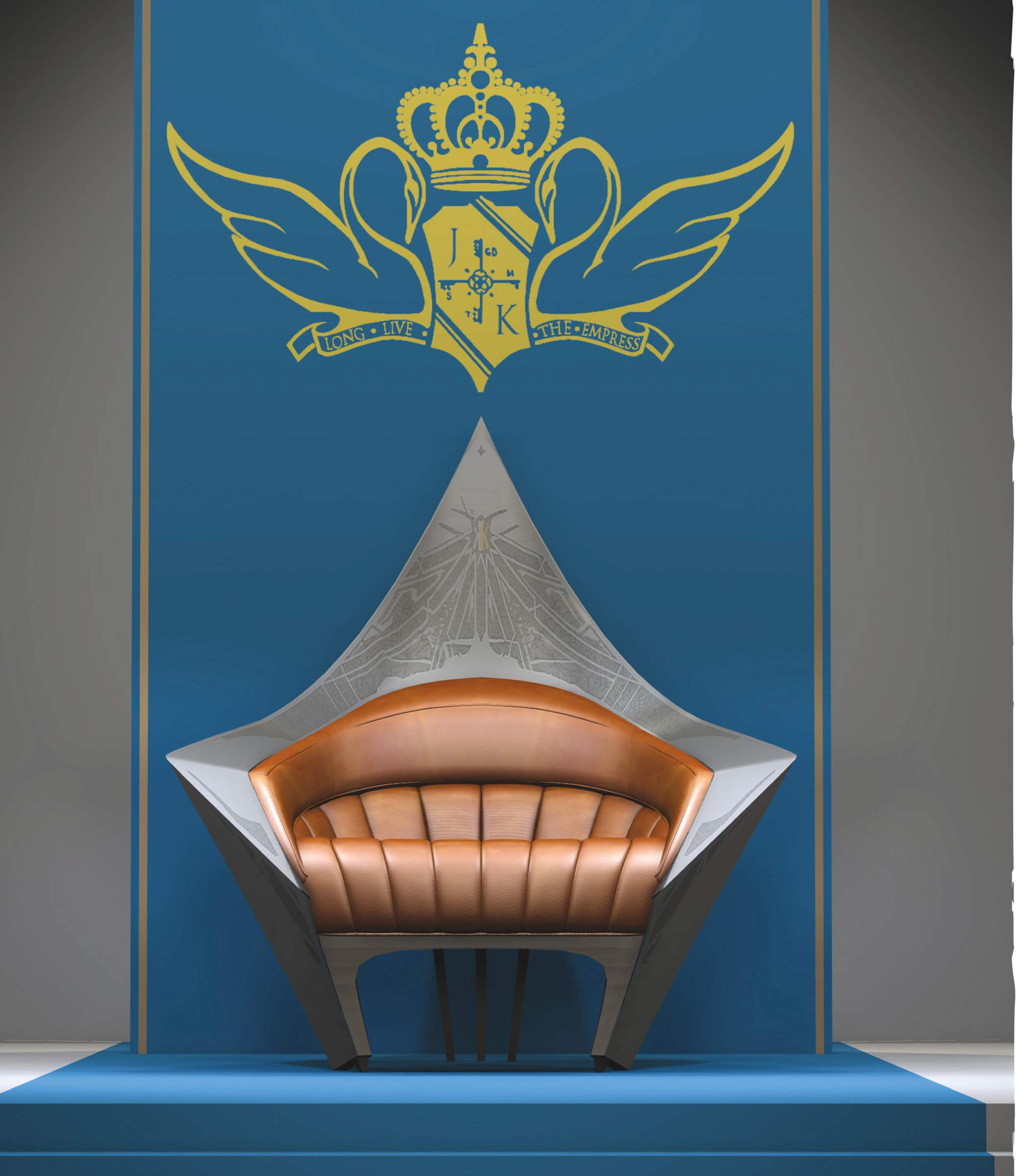




Our direction in terms of VFX is halfway between realistic and cartoonish, and a big part of the style comes from the nonlinear motion. Here are some concepts that helped the VFX team figure out the final look.
This spread: Mathieu Reydellet.







Handcrafted Objects

"Yes! Even this shovel needs our attention!"

When you design for a fictional world, the biggest mistake is to cross the line by overdesigning things. For that reason, since the original *Dishonored* we've set up some rules of design.

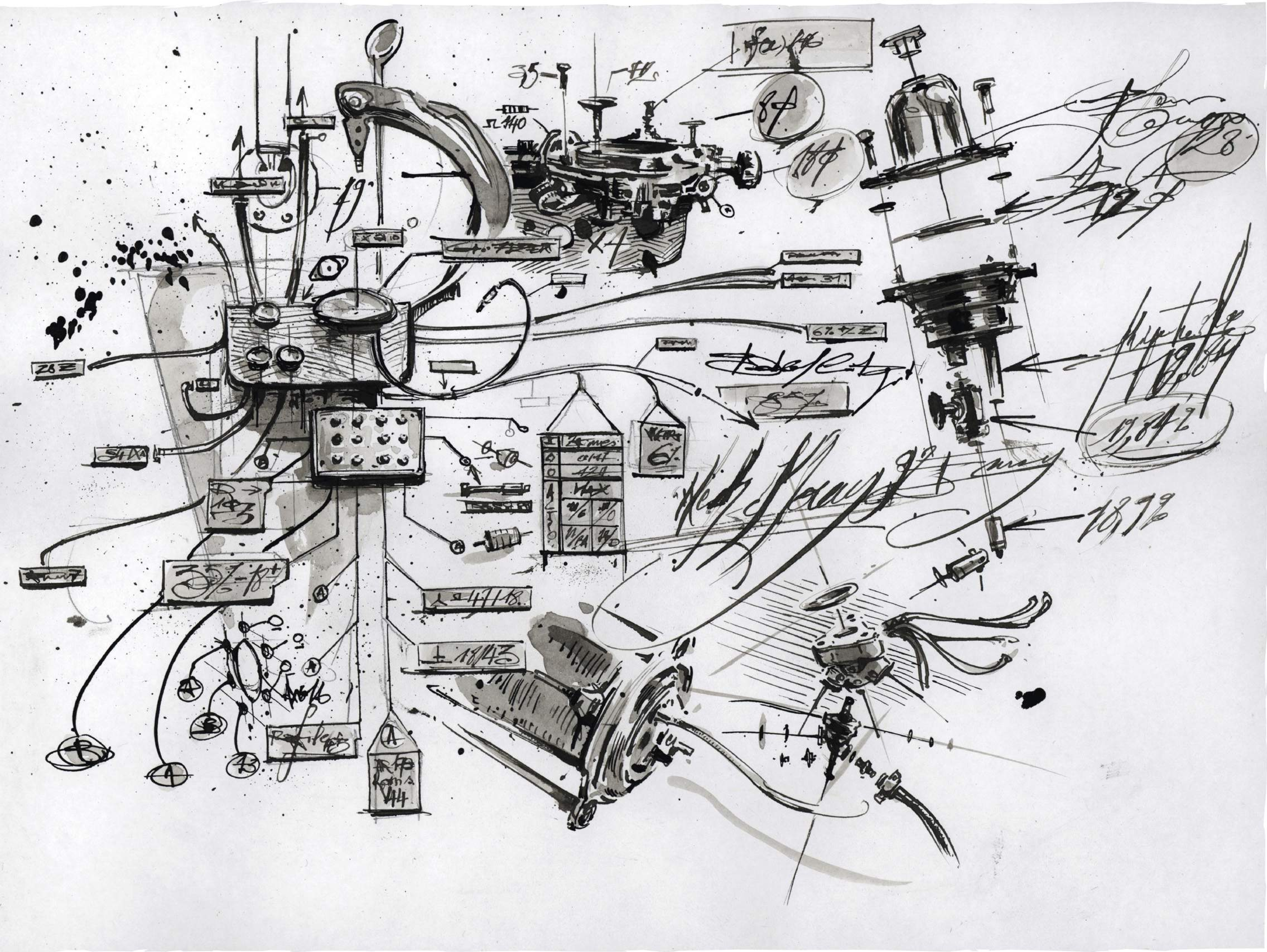
One of them is to think and create through the inhabitants' minds. How would they behave? What do they need? What materials and tools do they have access to? Would they pay for the item? As one example, that's how the Silvergraph was born, based on the silver mines. We applied this rule to everything from the furniture to the details of the architecture to small items like food cans . . . You can find shops selling these objects, and you can also see stunning wooden sculptures carved from vivid tree logs or twisted musical instruments created by local artisans. It really helps the world to feel consistent and autonomous, which is a big win for the player's immersion.

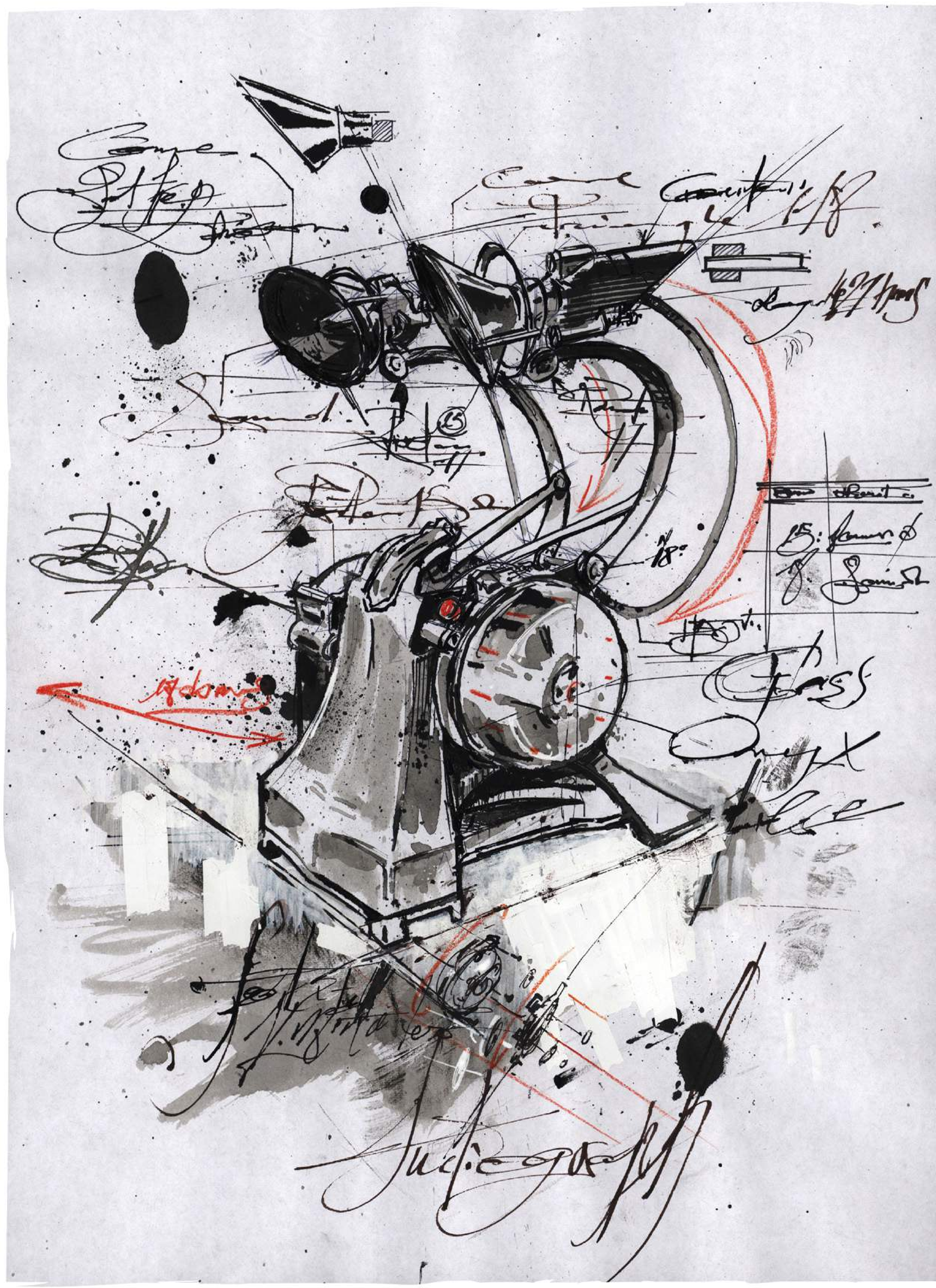
Another rule is to consider the unique layers of technology in *Dishonored*'s world (whether steampunk, retro-future, alt-Victorian, or whatever people prefer to call it). *Dishonored 2* is set circa 1850 in a timeline different from ours, which opens doors to creativity. Imagining a craftsman from the 1800s who would create today's familiar objects with his own tools and knowledge or trying to figure out how an actual engineer would build a carriage with modern tools and materials is an approach that helped us deliver unexpected results that people seem to really appreciate.

We also have to admit that we love handcrafting things ourselves. This is what motivates most artists at Arkane. We don't copy. Instead, we take this opportunity to build our own knowledge and really create like back in the old days—using cool materials and paying attention to every detail, whether tailoring a long coat or building a big ship . . .

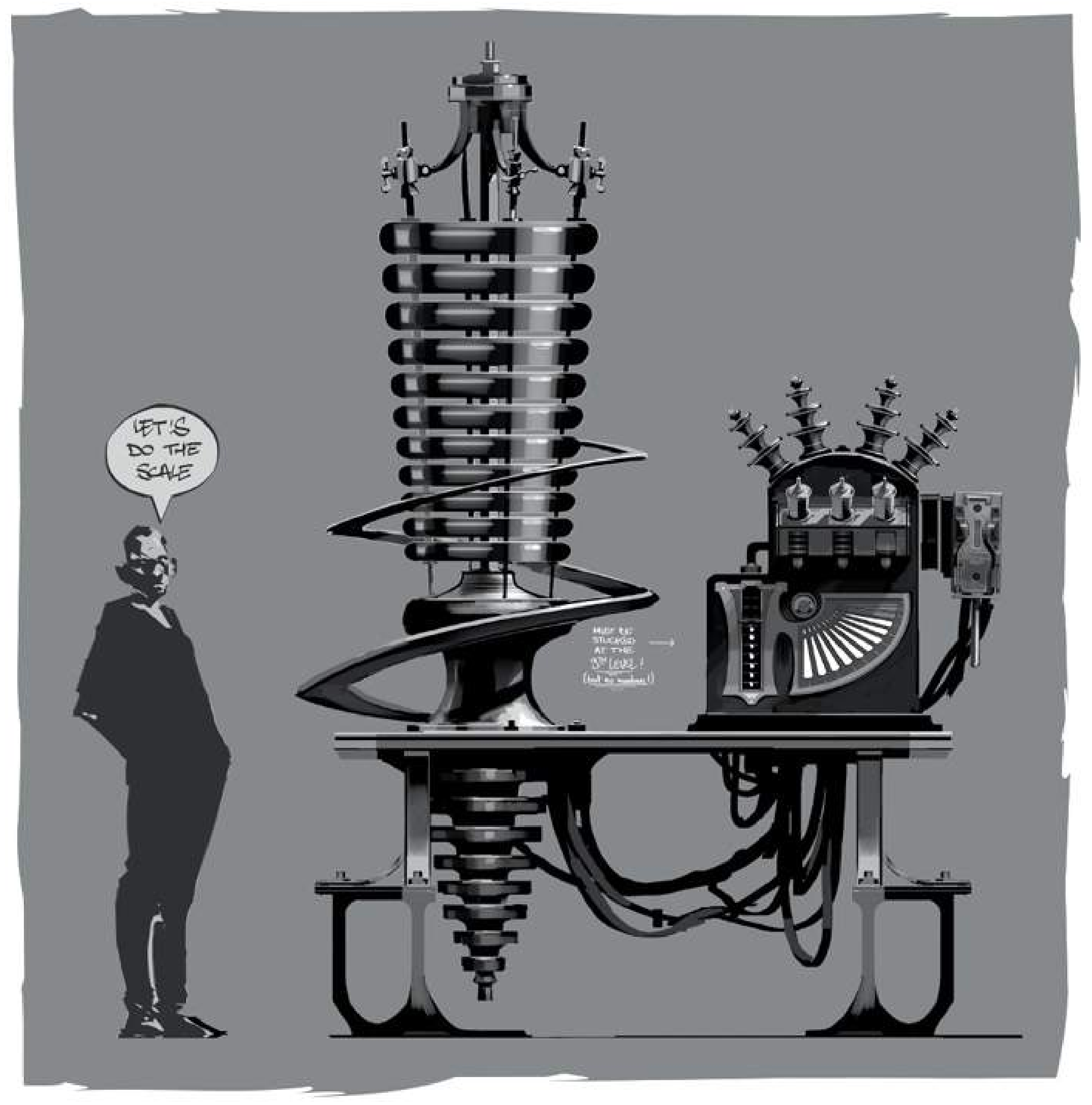
And in this domain the bar has been raised: less than 1 percent of our creations were cut from the game!

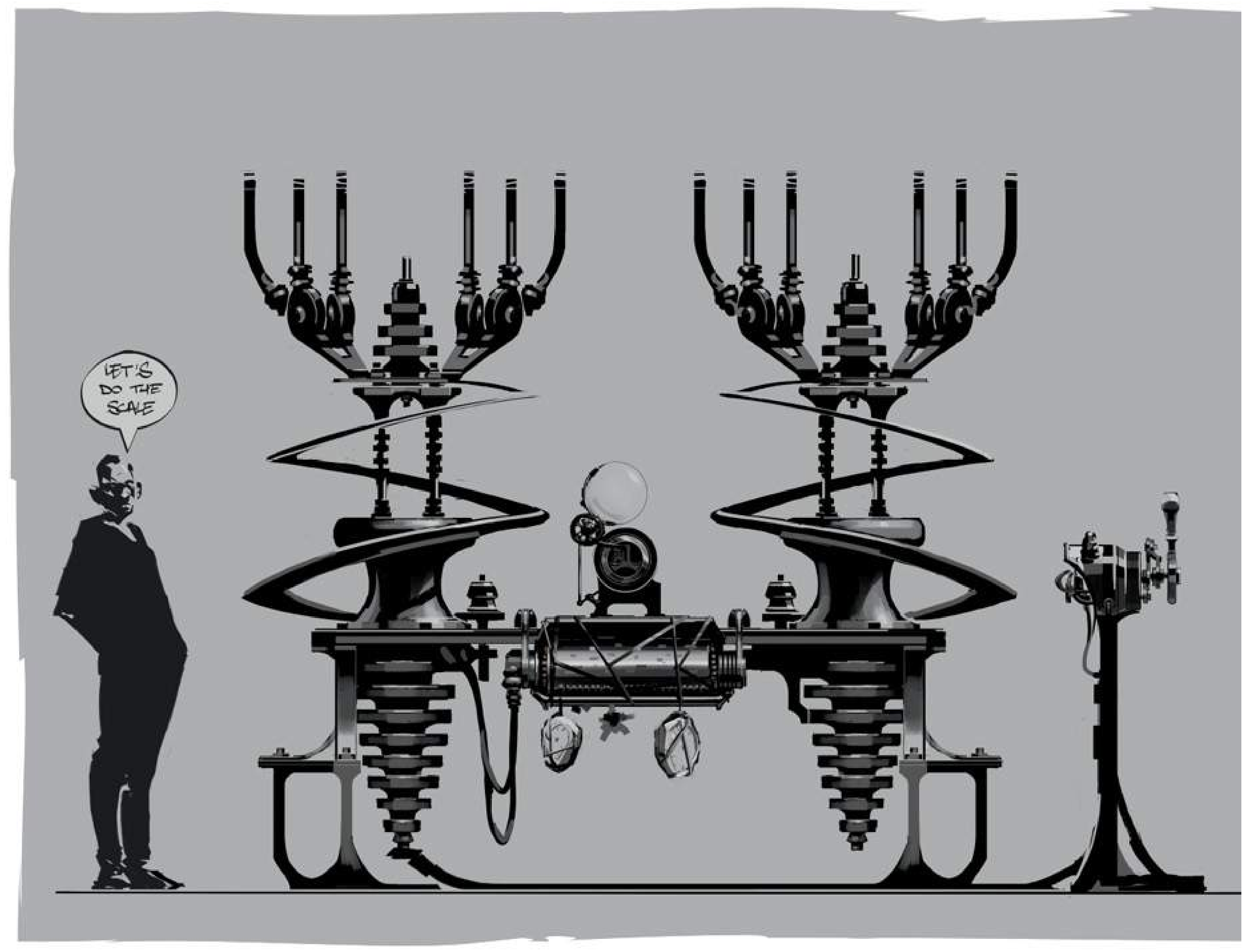
Left: Julien Authelet.

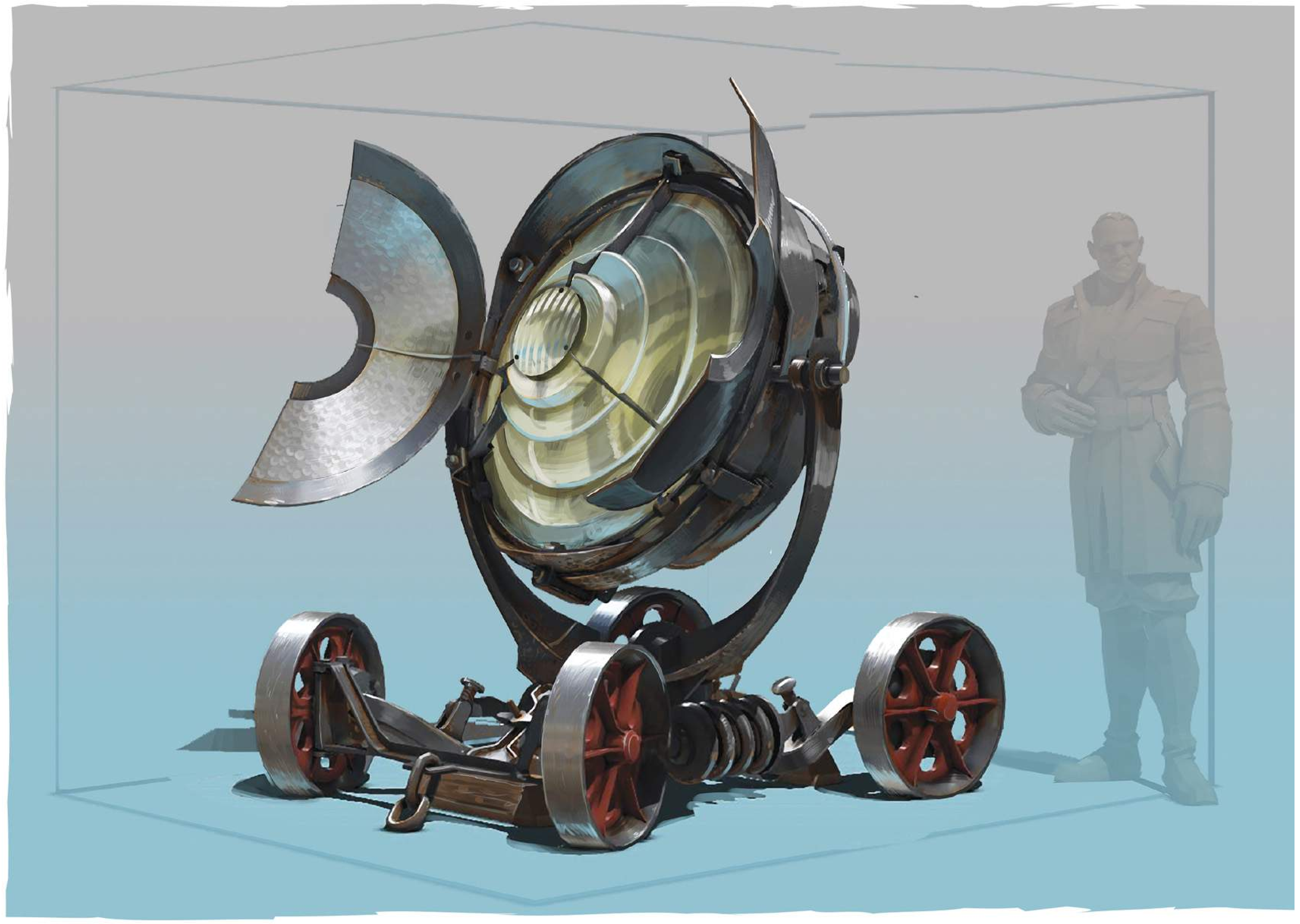




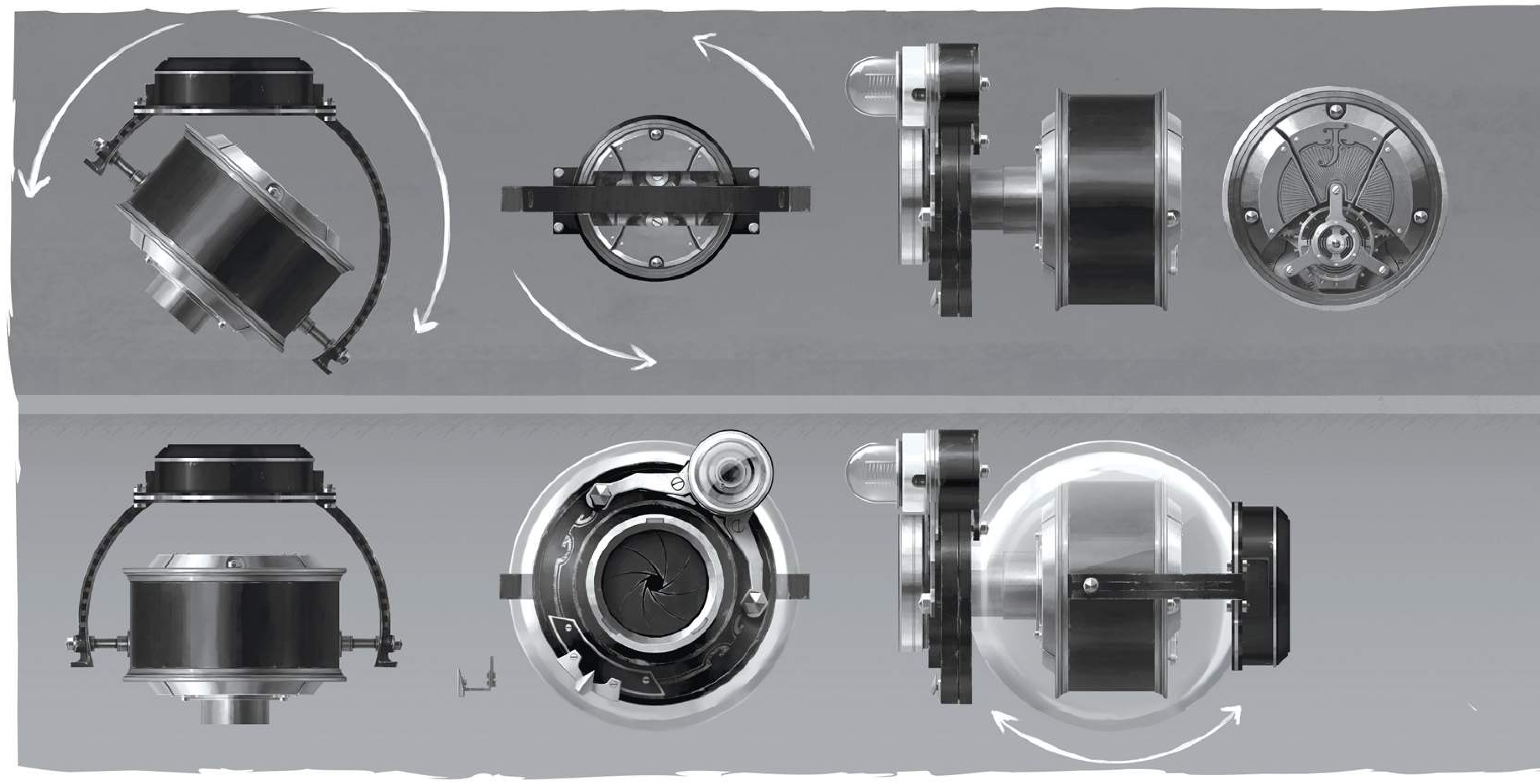
Kirin Jindosh, the main inventor in *Dishonored 2*, is the creator of the menacing clockwork soldiers. You can think of him as the new Sokolov.
You'll see some of his other creations in these pages.
This spread: Jean-Luc Monnet.

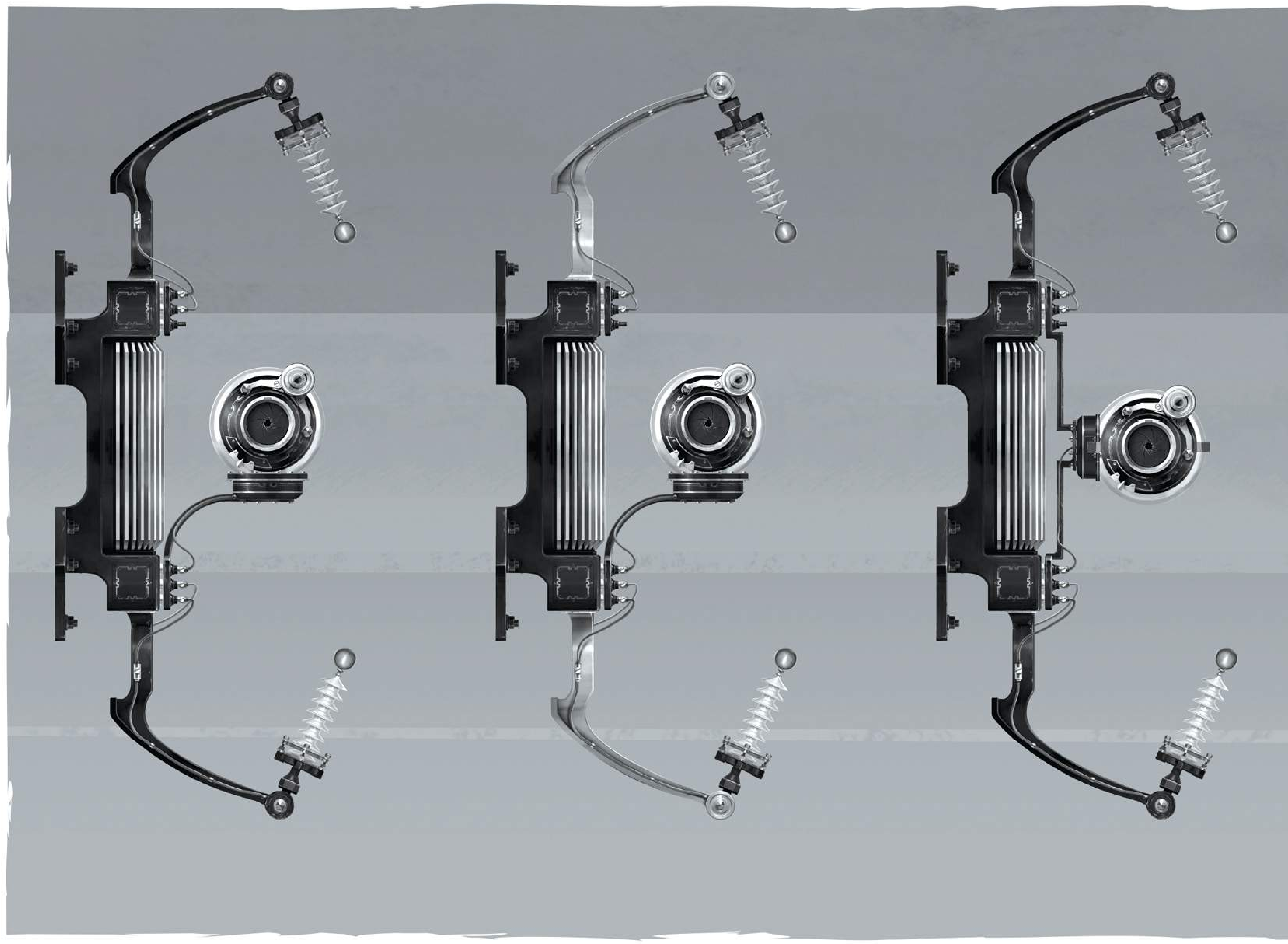

LET'S DO THE SCALE
MUST BE STUCKED AT THE 3rd LEVEL!

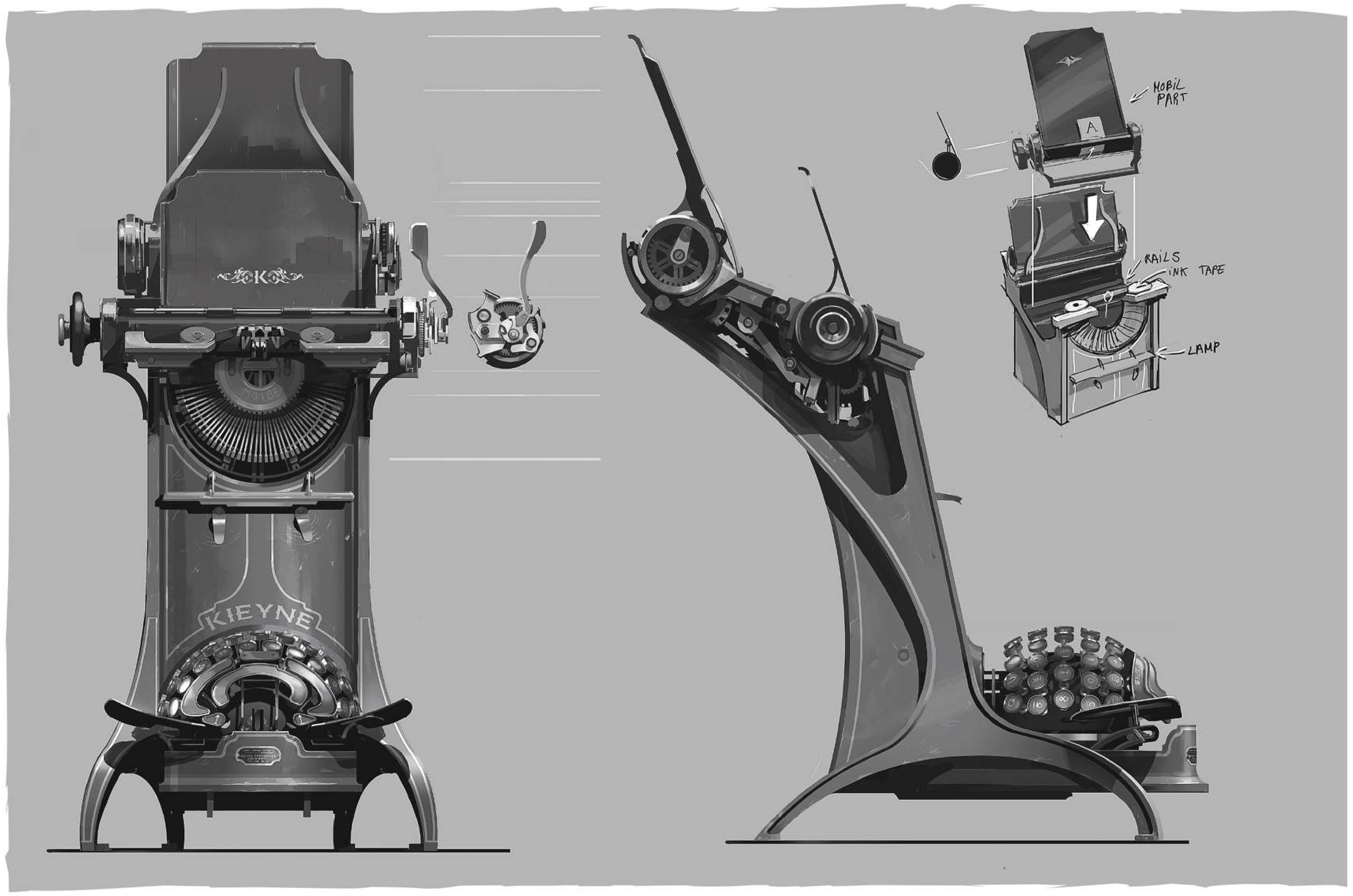

LET'S DO THE SCALE

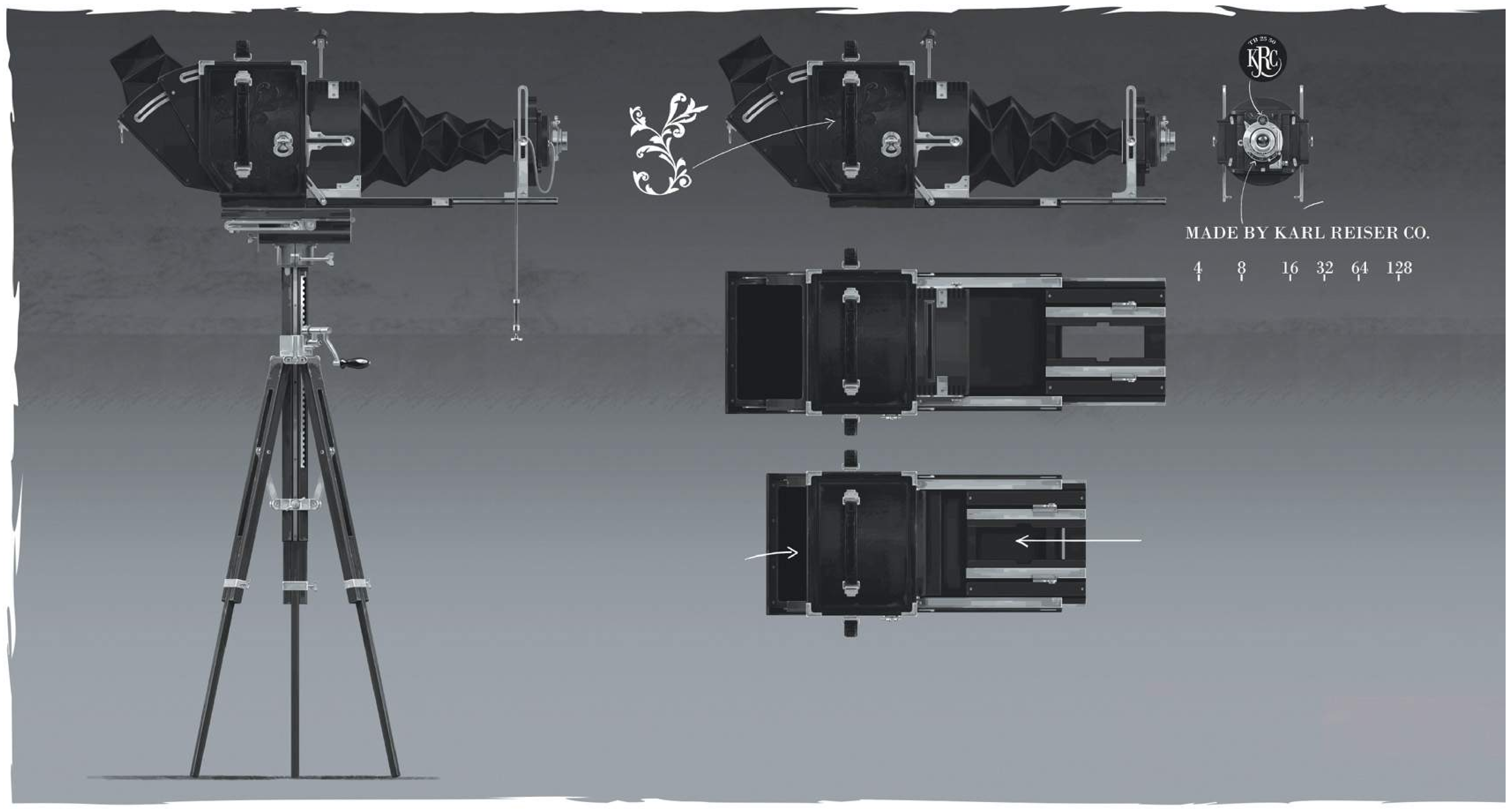


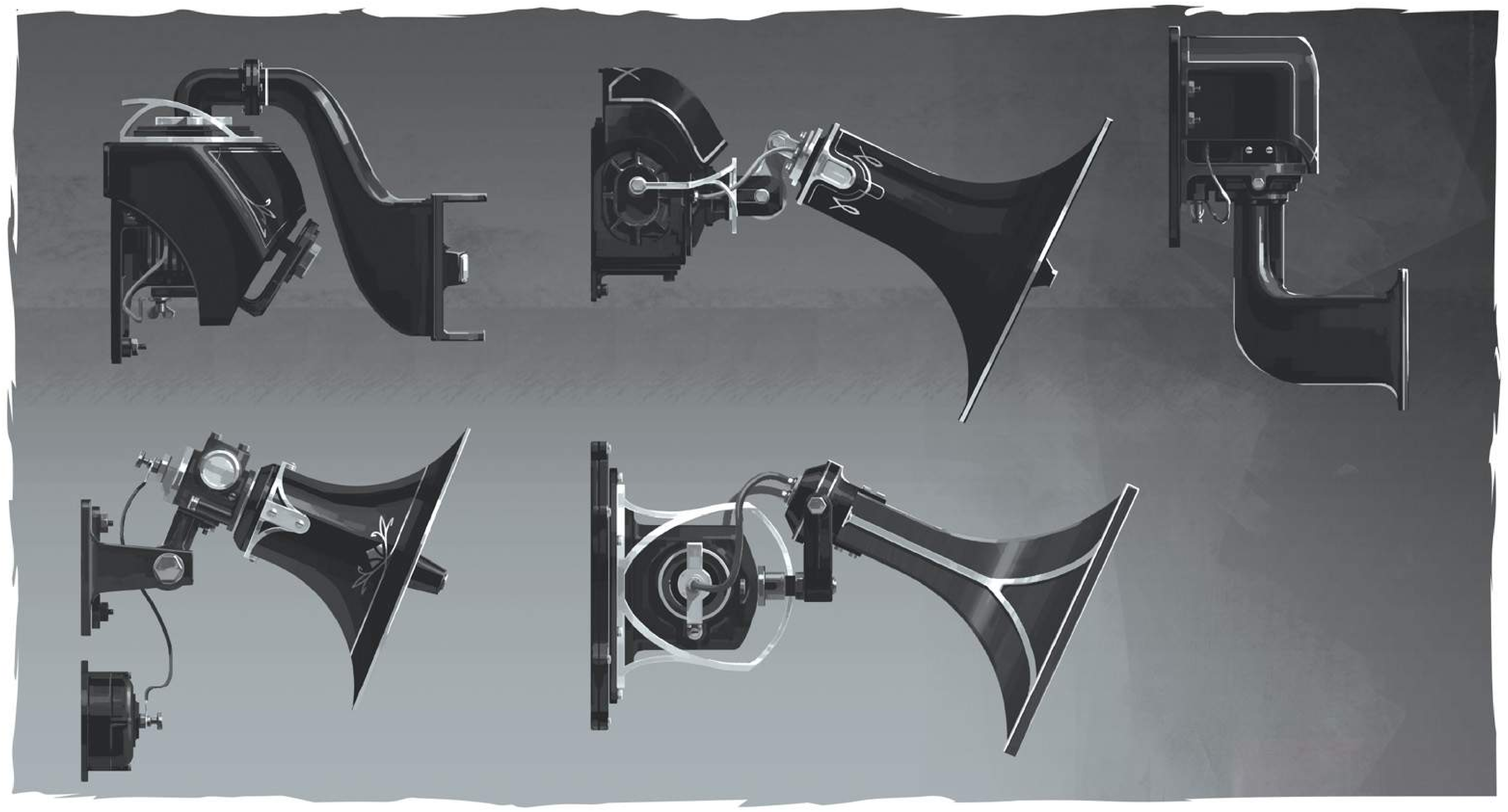
Top: Electric devices by Jean-Luc Monnet. *Bottom:* Searchlight by Julien Authelet and Aimé Jalon.
Opposite: Wall of Light and its eye by Mathieu Reydellet.

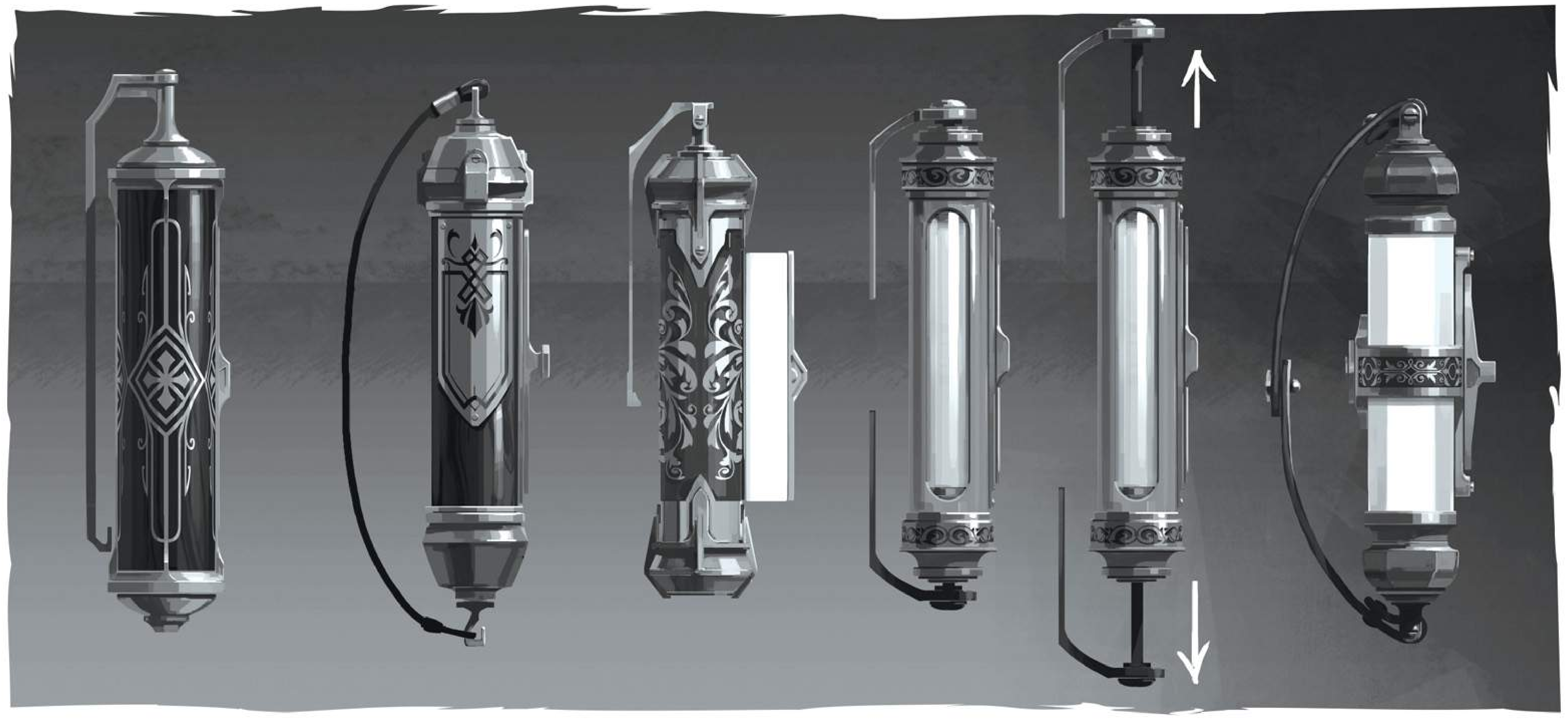


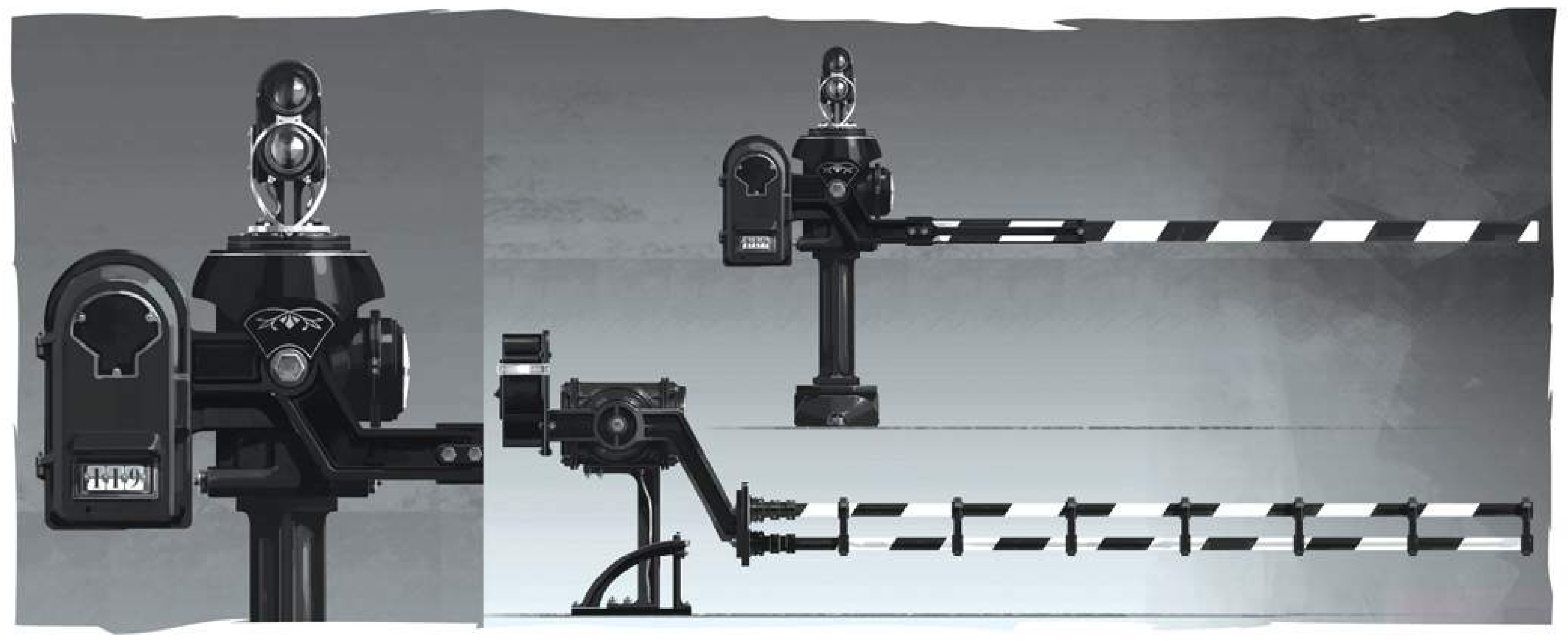



K
KIEYNE
MOBIL PART
A
RAILS
INK TAPE
LAMP

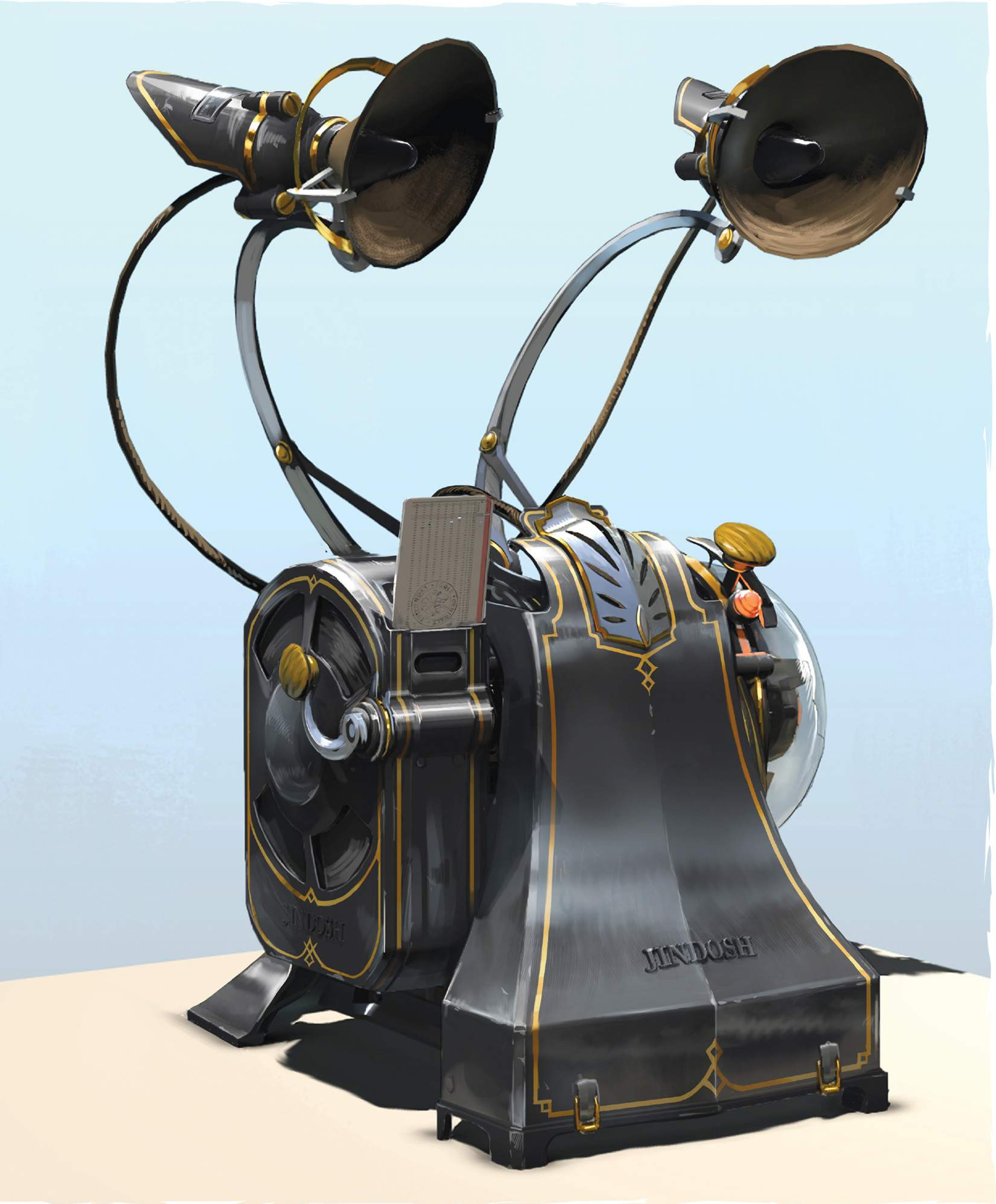

KRC
MADE BY KARL REISER CO.
4 8 16 32 64 128



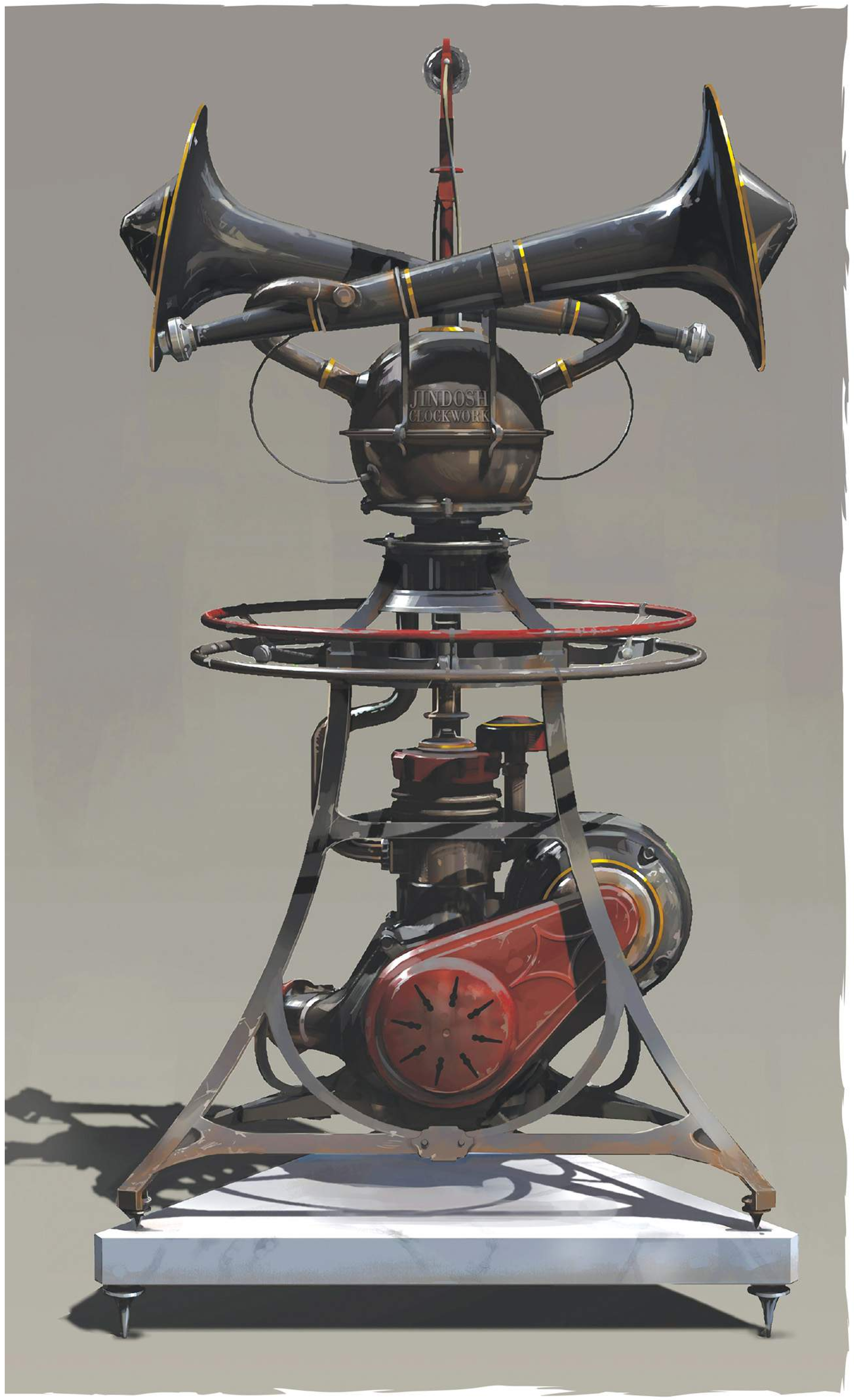


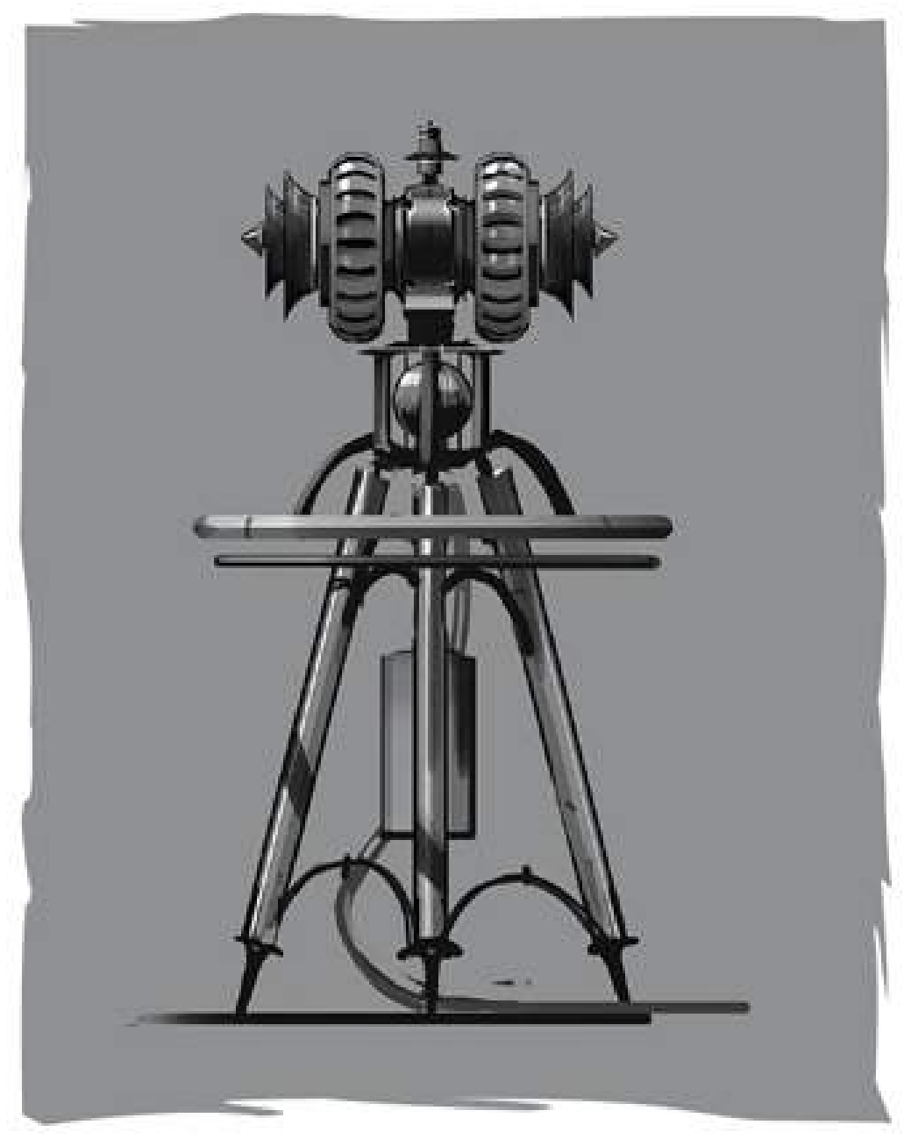


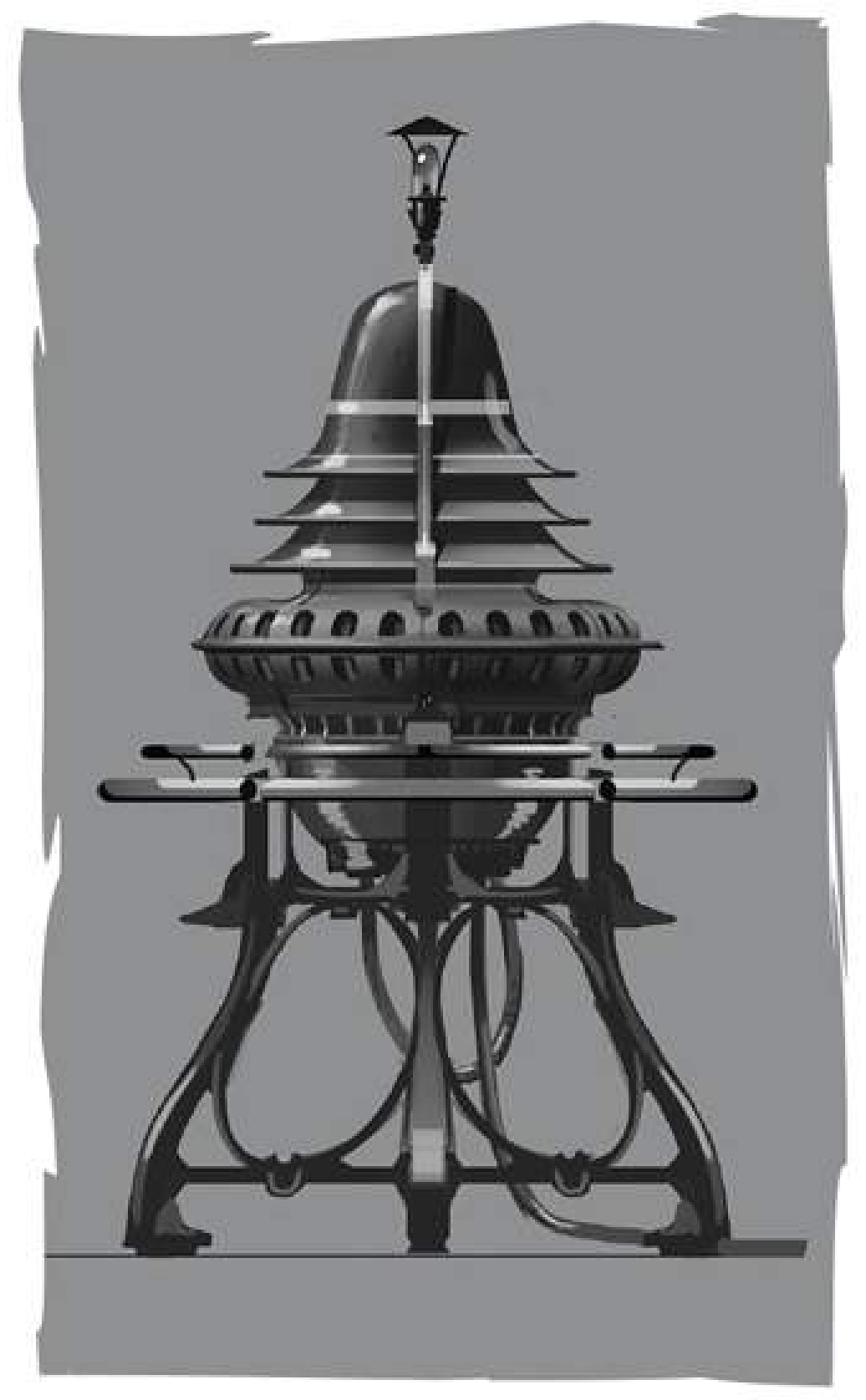
We pay a lot of attention to our prop designs, which we made much more dynamic and interactive in this game. *Opposite, top:* Typewriter by Aimé Jalon and Jean-Luc Monnet. *This page and opposite, bottom:* Mathieu Reydellet.

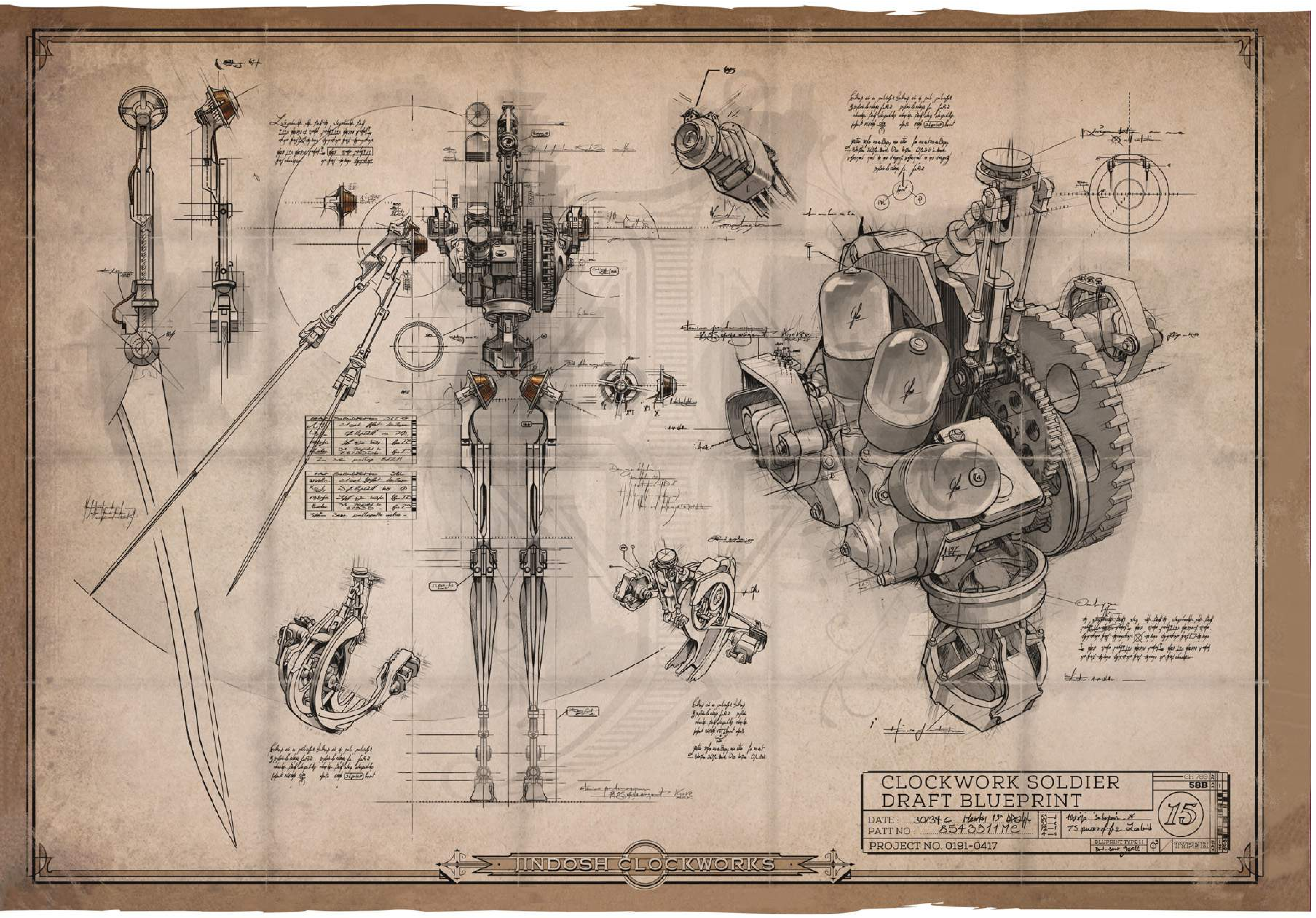

JINDOSH
JINDOSH

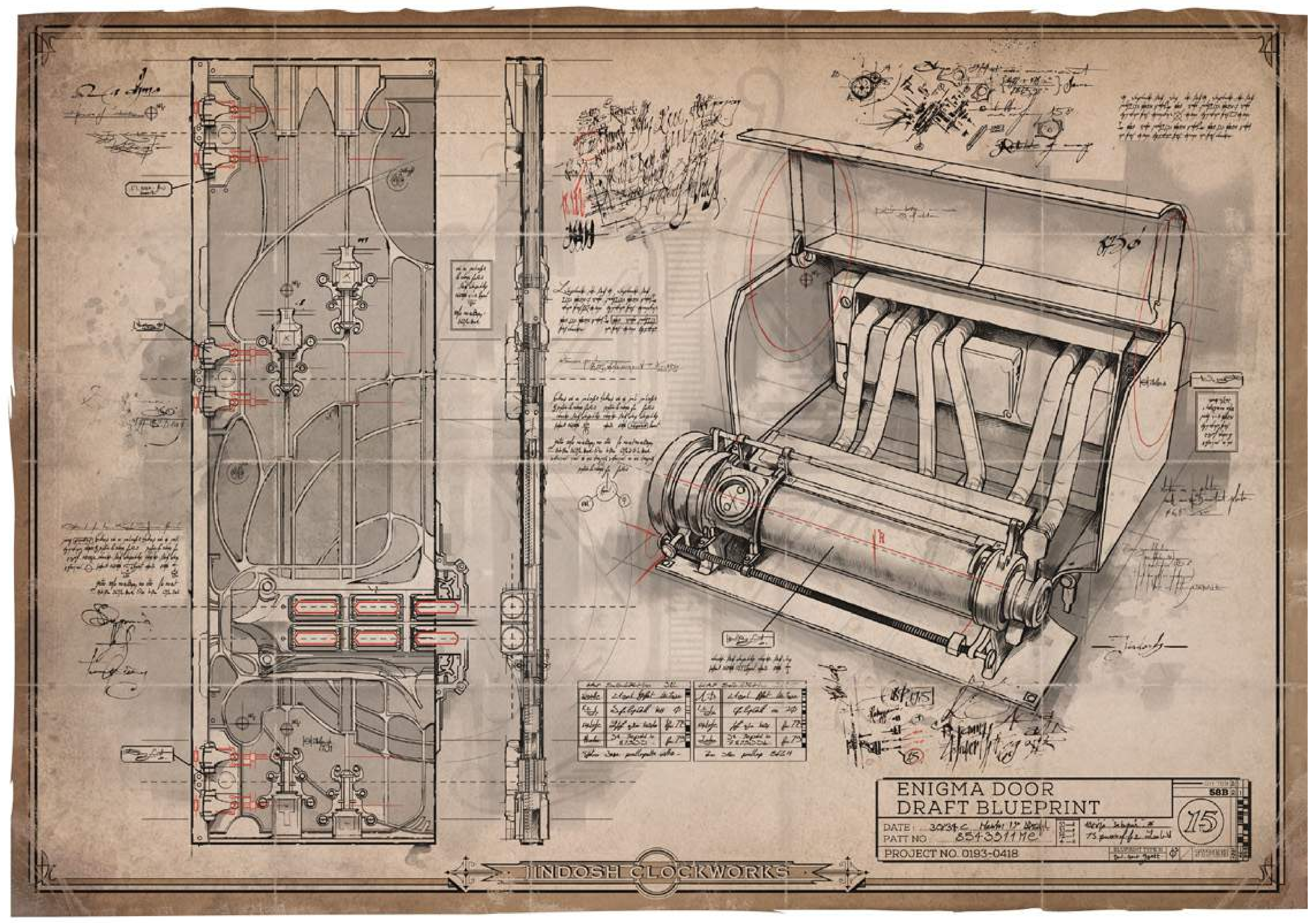
A new location and new characters means new designs. We've updated existing devices and brought Jindosh's eccentric touch to them.
This spread: Aimé Jalon.


JINDOSH
CLOCKWORK





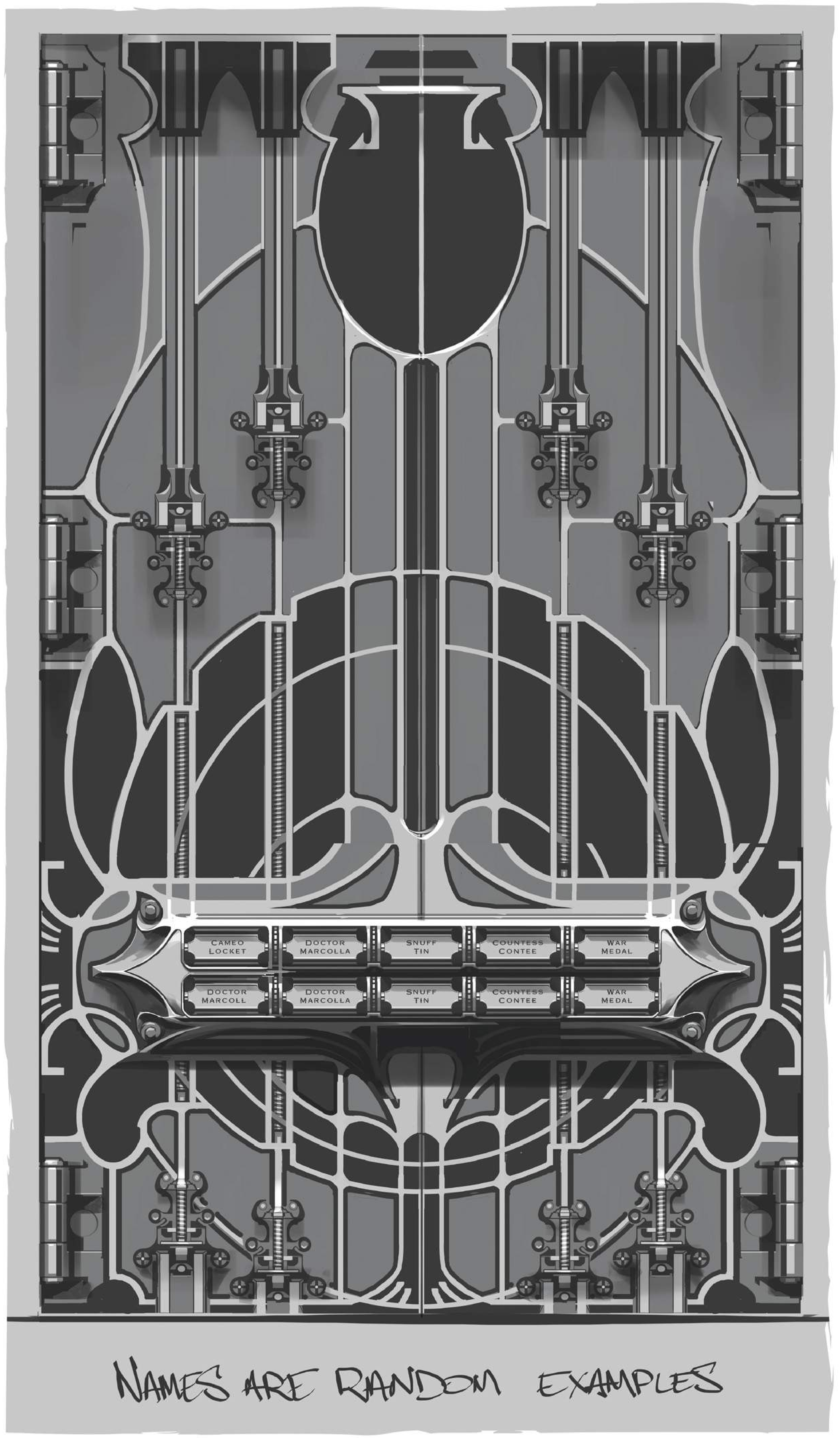

CLOCKWORK SOLDIER
DRAFT BLUEPRINT
15
58B
PROJECT NO. 0191-0417
JINDOSH CLOCKWORKS

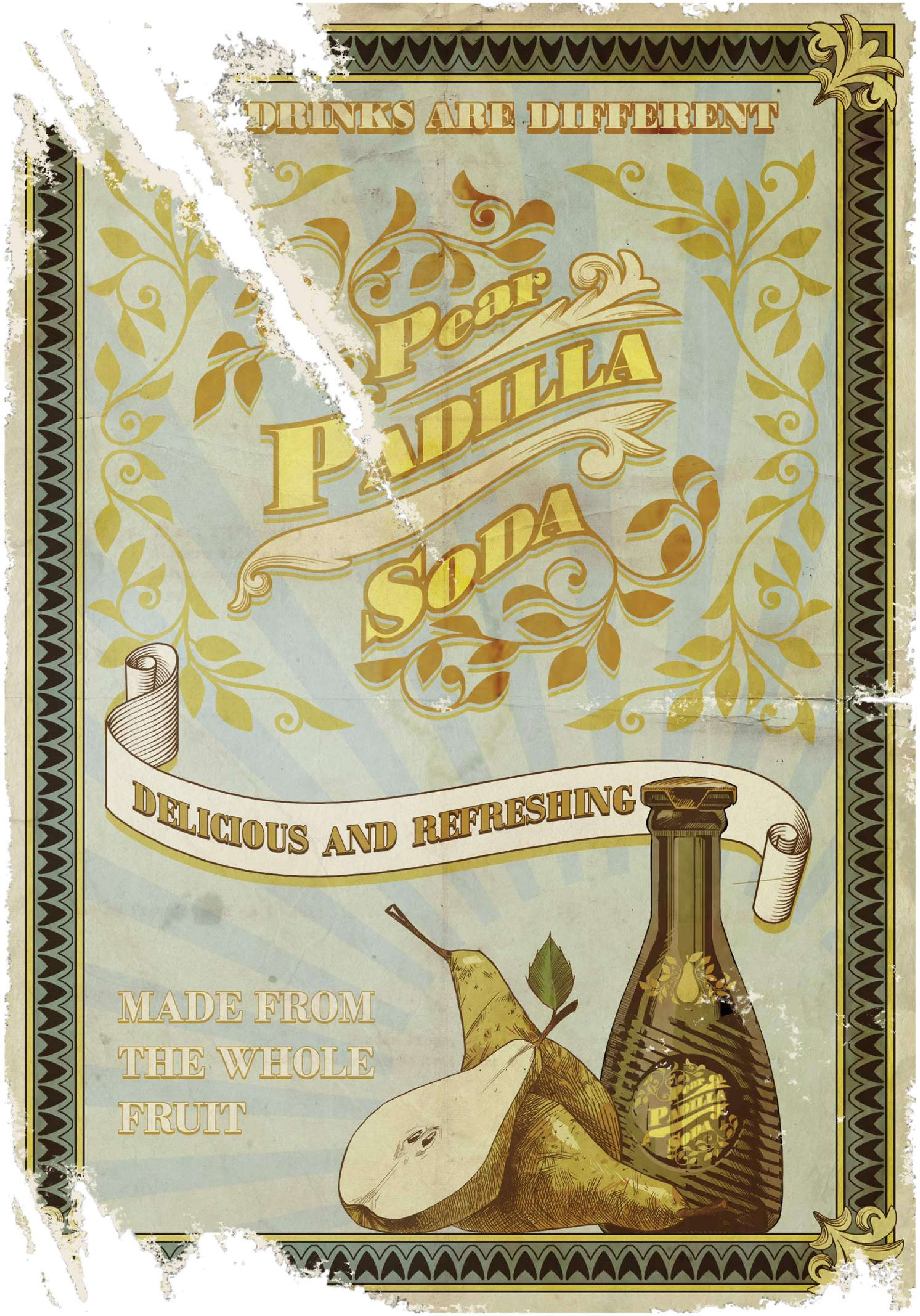

ENIGMA DOOR
DRAFT BLUEPRINT
15
58B
PROJECT NO. 0193-0418
JINDOSH CLOCKWORKS

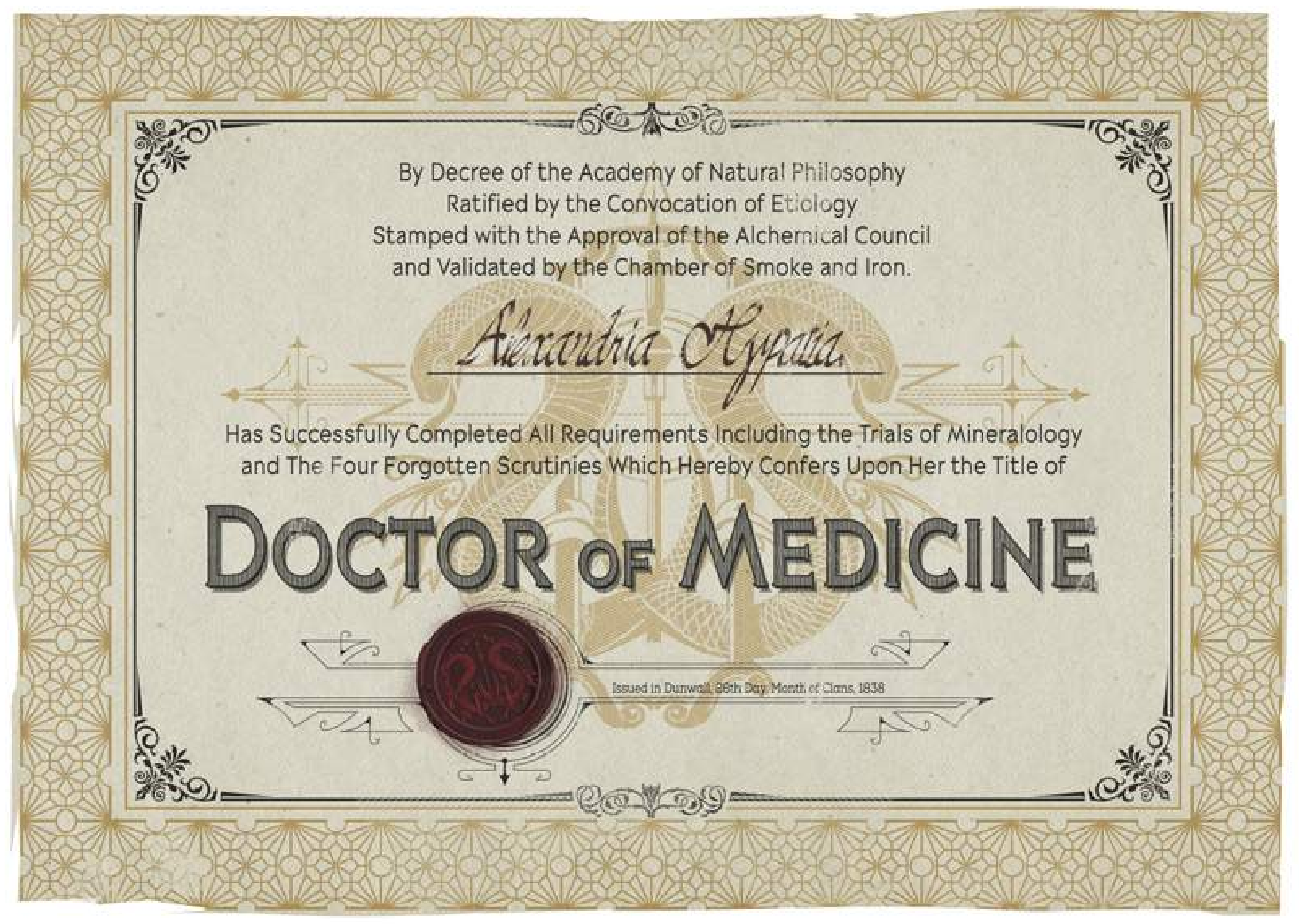
It's immensely satisfying when a design makes it through the validation process and is then used by another artist to be displayed on blueprints.

This page: Aimé Jalon and Jean-Luc Monnet.

Opposite: Jean-Luc Monnet.


CAMEO LOCKET
DOCTOR MARCOLLA
SNUFF TIN
COUNTESS CONTEE
WAR MEDAL
DOCTOR MARCOLL
DOCTOR MARCOLLA
SNUFF TIN
COUNTESS CONTEE
WAR MEDAL
NAMES ARE RANDOM EXAMPLES


DRINKS ARE DIFFERENT
Pear
PADILLA
SODA
DELICIOUS AND REFRESHING
MADE FROM THE WHOLE FRUIT

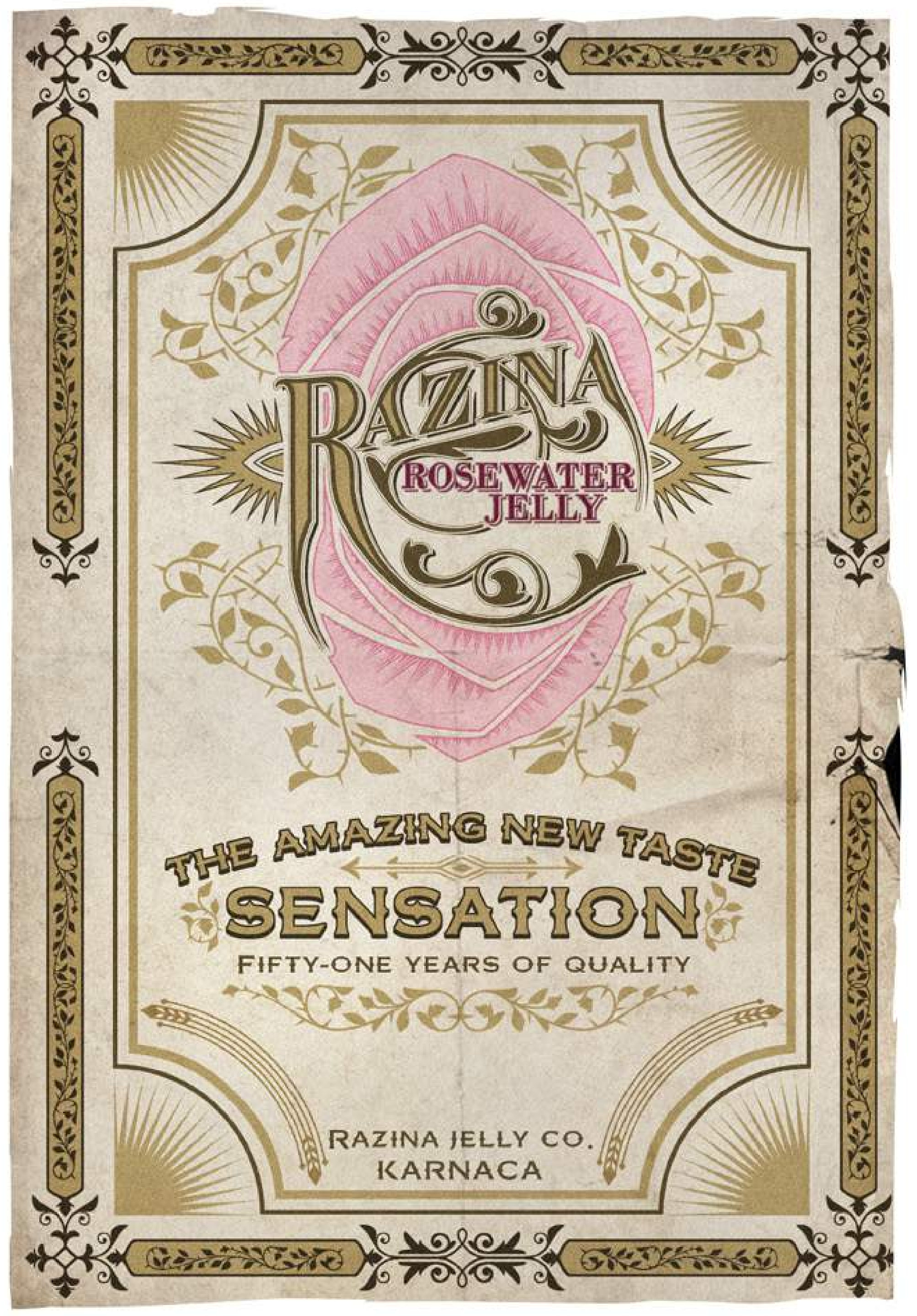

By Decree of the Academy of Natural Philosophy
Ratified by the Convocation of Etiology
Stamped with the Approval of the Alchemical Council
and Validated by the Chamber of Smoke and Iron.

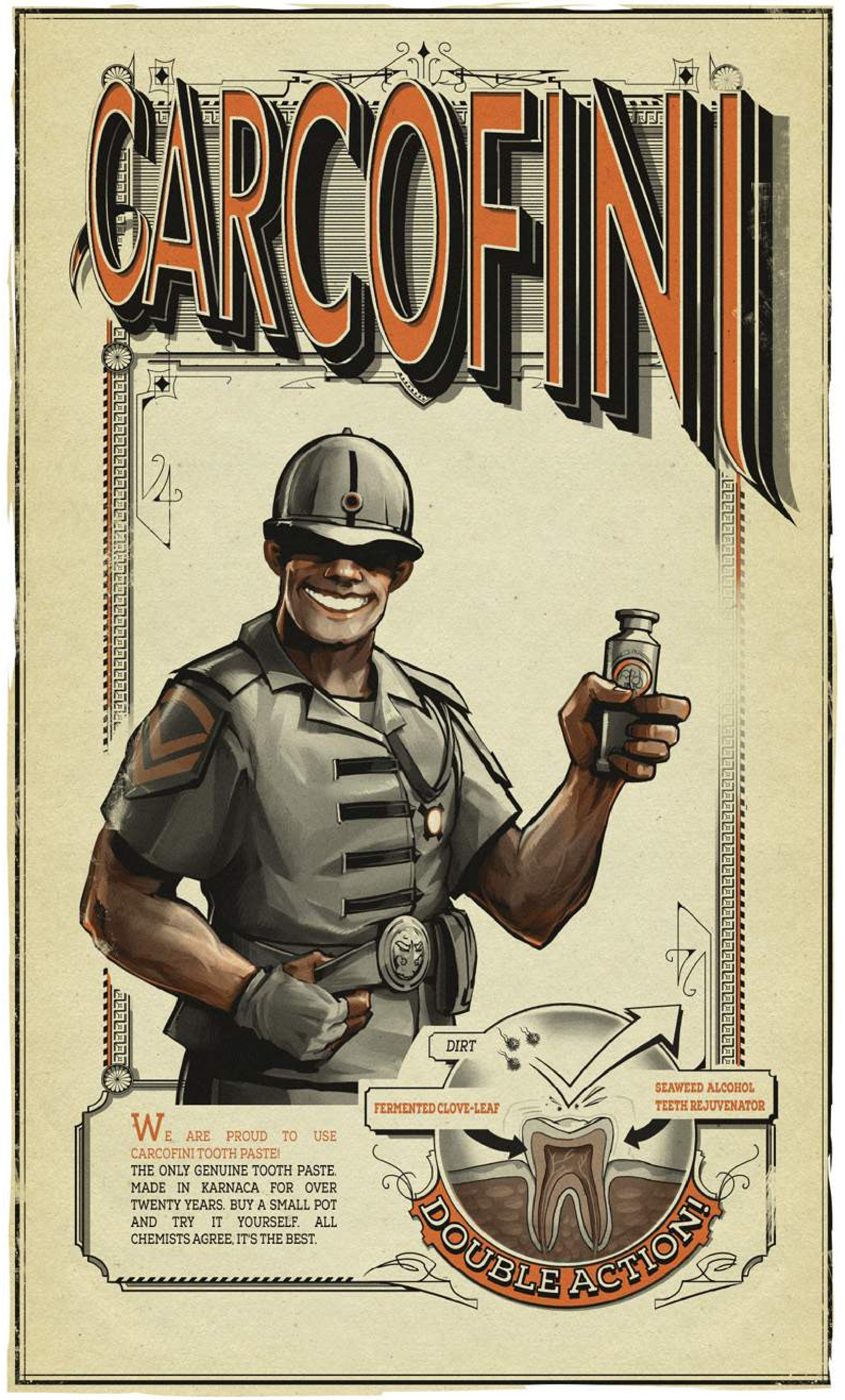
Alexandria Hypatia

Has Successfully Completed All Requirements Including the Trials of Mineralology
and The Four Forgotten Scrutinies Which Hereby Confers Upon Her the Title of

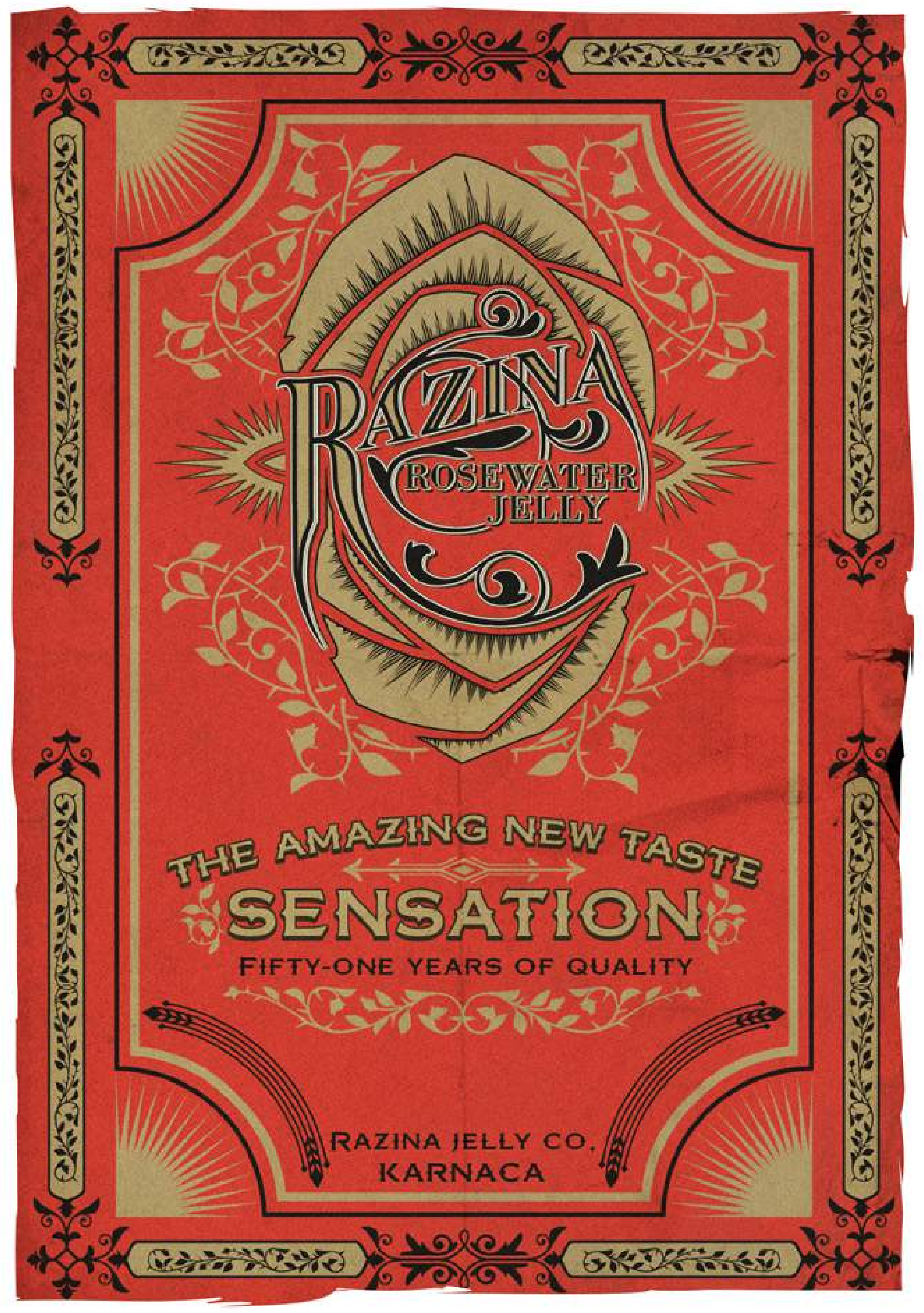
DOCTOR OF MEDICINE

Issued in Dunwall, 26th Day, Month of Clans, 1838

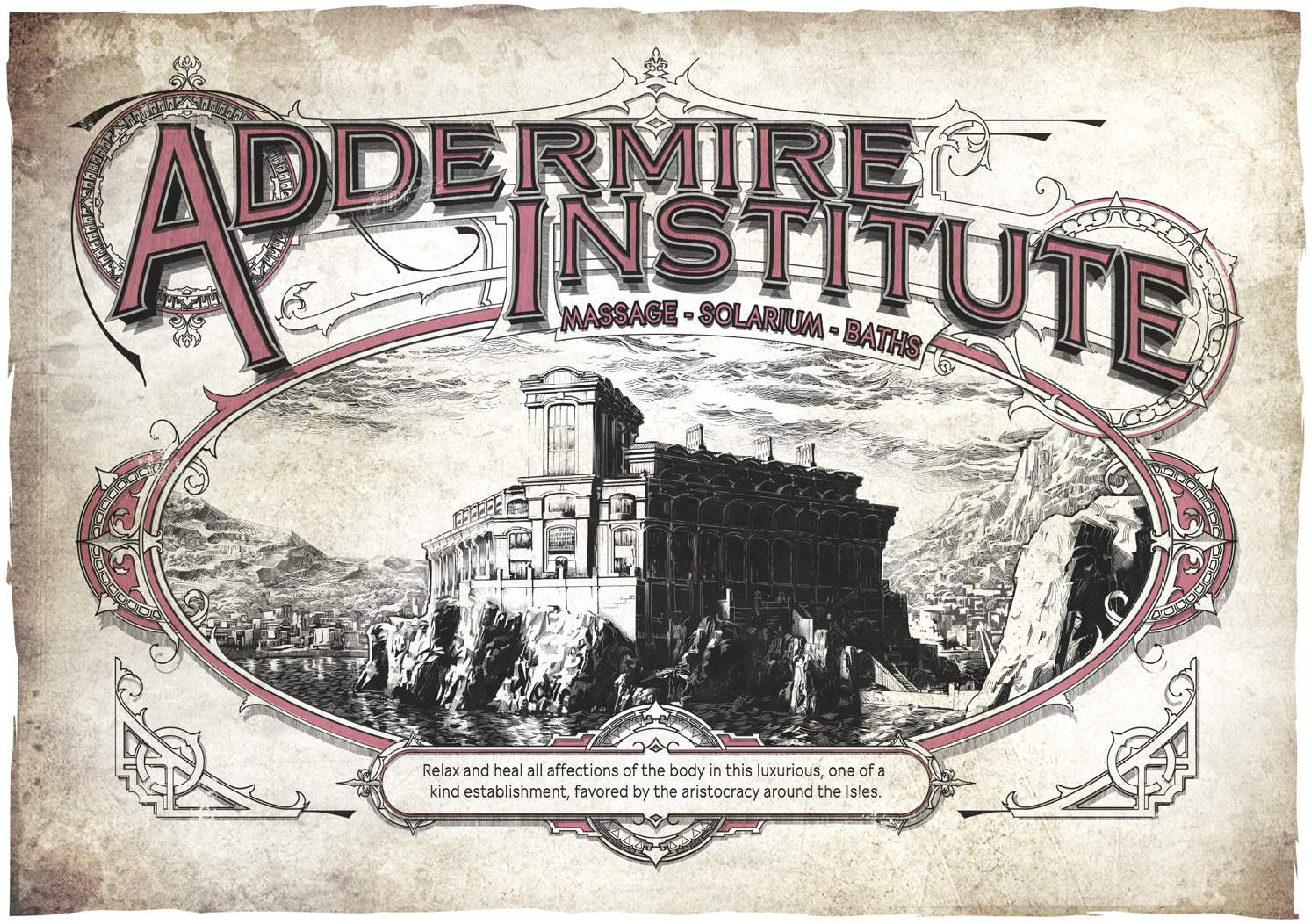

RAZINA
ROSEWATER JELLY
THE AMAZING NEW TASTE
SENSATION
FIFTY-ONE YEARS OF QUALITY
RAZINA JELLY CO.
KARNACA


CARCOFINI
DIRT
FERMENTED CLOVE-LEAF
SEAWEED ALCOHOL
TEETH REJUVENATOR
DOUBLE ACTION!

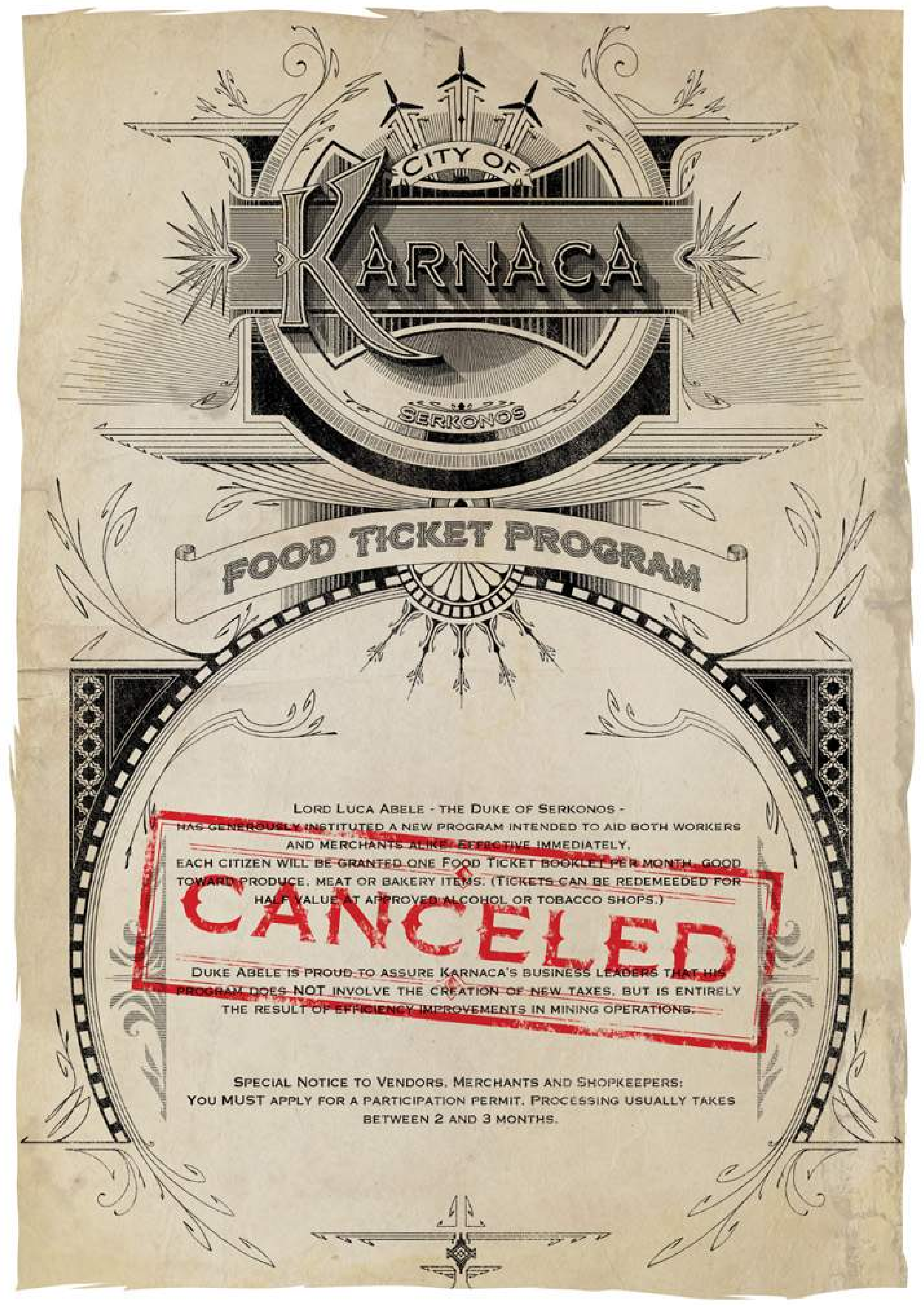
WE ARE PROUD TO USE CARCOFINI TOOTH PASTE!
THE ONLY GENUINE TOOTH PASTE. MADE IN KARNACA FOR OVER TWENTY YEARS. BUY A SMALL POT AND TRY IT YOURSELF. ALL CHEMISTS AGREE, IT'S THE BEST.


RAZINA
ROSEWATER JELLY
THE AMAZING NEW TASTE
SENSATION
FIFTY-ONE YEARS OF QUALITY
RAZINA JELLY CO.
KARNACA

Logos and labels on food cans, alcohol, cigars, etc., help deepen the world and enrich the player's experience.
Opposite and above right: Mathieu Reydellet. *Above left:* Aimé Jalon.



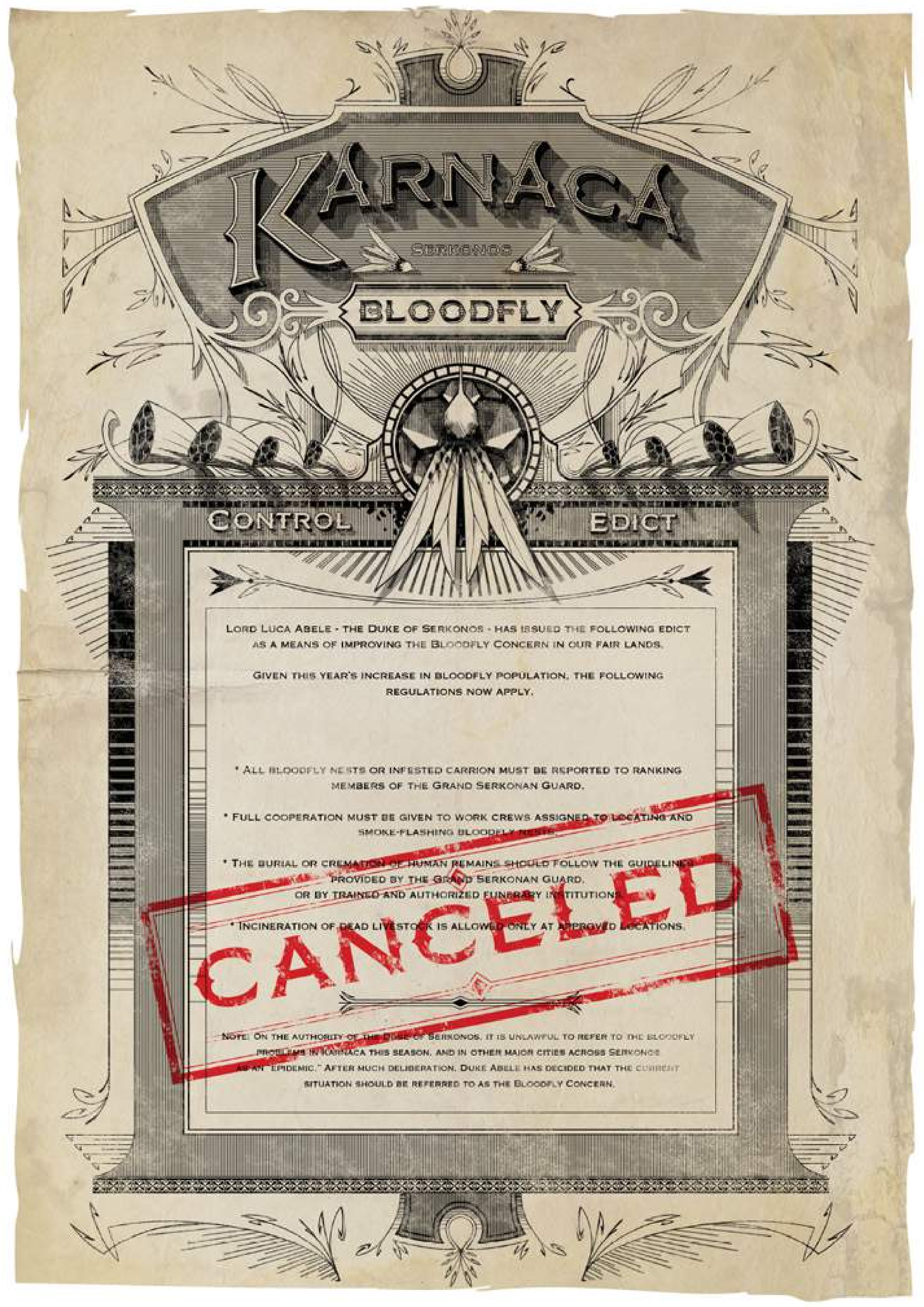
Relax and heal all affections of the body in this luxurious, one of a kind establishment, favored by the aristocracy around the Isles.



Lord Luca Abele - the Duke of Serkonos - has generously instituted a new program intended to aid both workers and merchants alike. Effective immediately, each citizen will be granted one Food Ticket booklet per month, good toward produce, meat or bakery items. (Tickets can be redemeeded for half value at approved alcohol or tobacco shops.)

Duke Abele is proud to assure Karnaca's business leaders that his program does NOT involve the creation of new taxes, but is entirely the result of efficiency improvements in mining operations.

Special Notice to Vendors, Merchants and Shopkeepers:
You MUST apply for a participation permit. Processing usually takes between 2 and 3 months.



Lord Luca Abele - the Duke of Serkonos - has issued the following edict as a means of improving the Bloodfly Concern in our fair lands.

Given this year's increase in bloodfly population, the following regulations now apply.

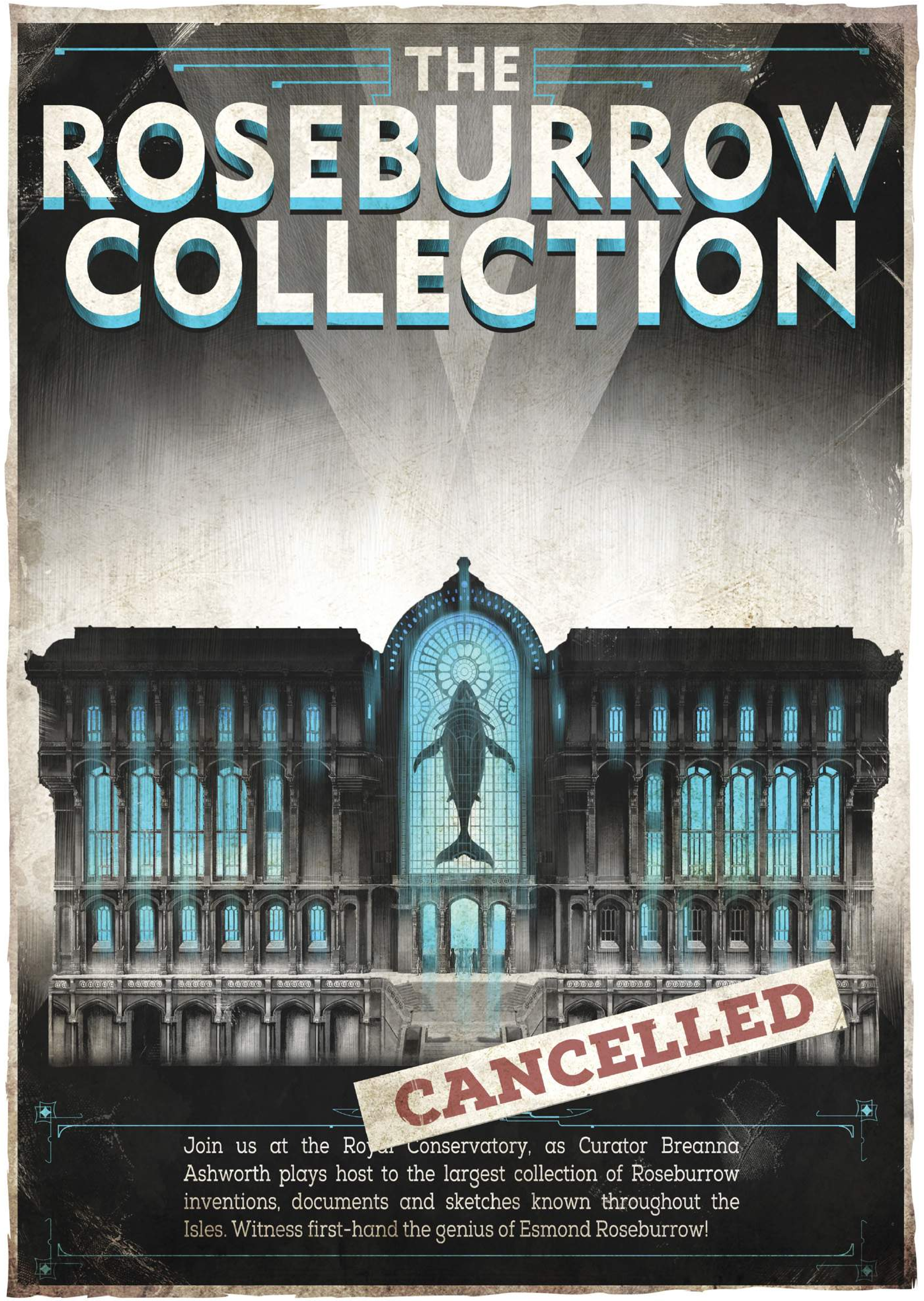
* All bloodfly nests or infested carrion must be reported to ranking members of the Grand Serkonan Guard.

* Full cooperation must be given to work crews assigned to locating and smoke-flashing bloodfly nests.

* The burial or cremation of human remains should follow the guidelines provided by the Grand Serkonan Guard, or by trained and authorized funerary institutions.

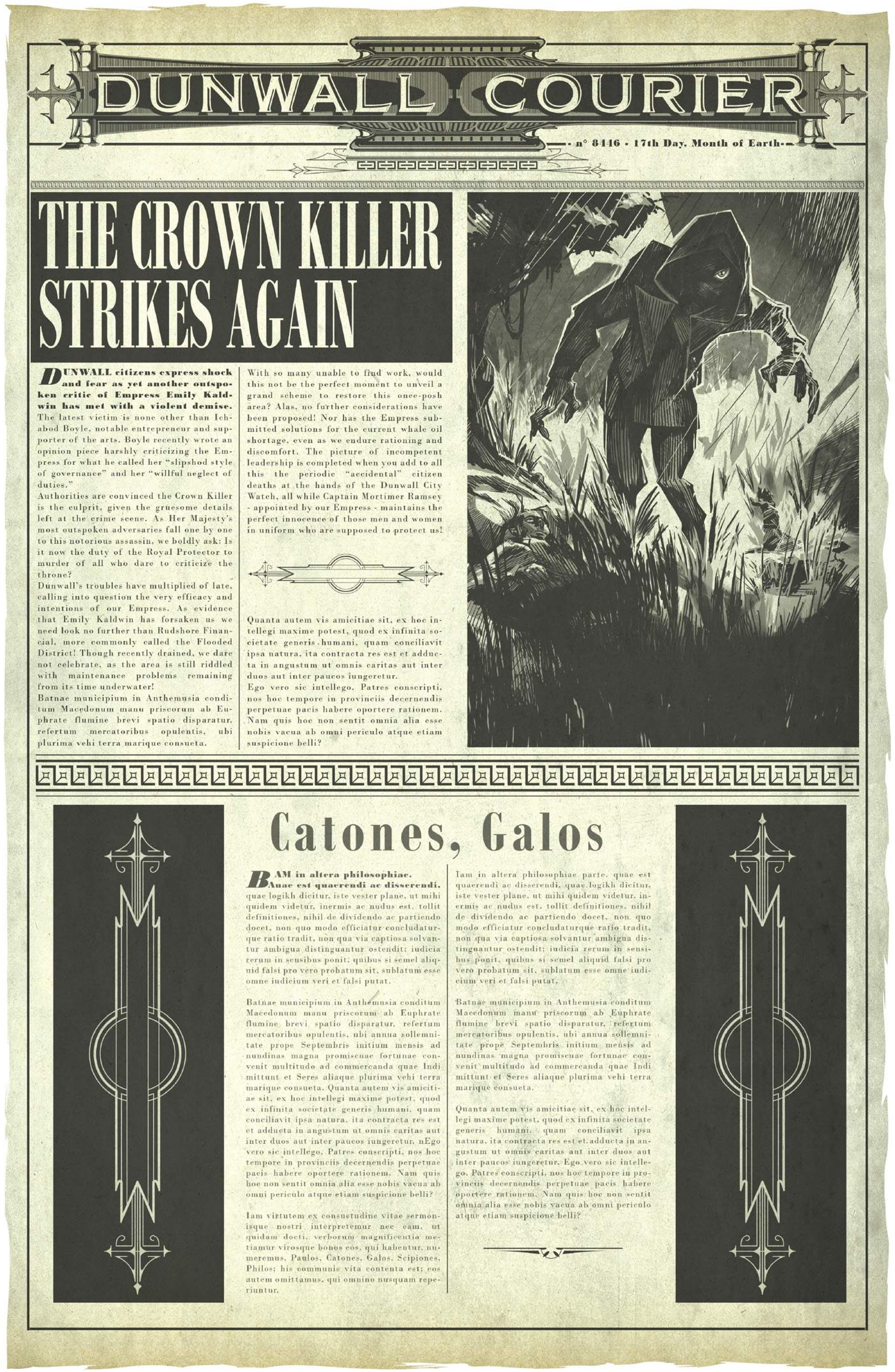
* Incineration of dead livestock is allowed only at approved locations.

Note: On the authority of the Duke of Serkonos, it is unlawful to refer to the bloodfly problems in Karnaca this season, and in other major cities across Serkonos as an "Epidemic." After much deliberation, Duke Abele has decided that the current situation should be referred to as the Bloodfly Concern.



Join us at the Royal Conservatory, as Curator Breanna Ashworth plays host to the largest collection of Roseburrow inventions, documents and sketches known throughout the Isles. Witness first-hand the genius of Esmond Roseburrow!

Here's the result of a good collaboration between the narrative and art teams. With these posters, players can get an idea of past events, which serves to further expand on their sense of the world.
Opposite, top: Aimé Jalon. *Opposite, bottom:* Mathieu Reydellet. *Above:* Aimé Jalon.



DUNWALL COURIER

n° 8446 · 17th Day, Month of Earth

THE CROWN KILLER STRIKES AGAIN

DUNWALL citizens express shock and fear as yet another outspoken critic of Empress Emily Kaldwin has met with a violent demise. The latest victim is none other than Ichabod Boyle, notable entrepreneur and supporter of the arts. Boyle recently wrote an opinion piece harshly criticizing the Empress for what he called her "slipshod style of governance" and her "willful neglect of duties."

Authorities are convinced the Crown Killer is the culprit, given the gruesome details left at the crime scene. As Her Majesty's most outspoken adversaries fall one by one to this notorious assassin, we boldly ask: Is it now the duty of the Royal Protector to murder of all who dare to criticize the throne?

Dunwall's troubles have multiplied of late, calling into question the very efficacy and intentions of our Empress. As evidence that Emily Kaldwin has forsaken us we need look no further than Rudshore Financial, more commonly called the Flooded District! Though recently drained, we dare not celebrate, as the area is still riddled with maintenance problems remaining from its time underwater!

Batnae municipium in Anthemusia conditum Macedonum manu priscorum ab Euphrate flumine brevi spatio disparatur, refertum mercatoribus opulentis, ubi plurima vehi terra marique consueta.

With so many unable to find work, would this not be the perfect moment to unveil a grand scheme to restore this once-posh area? Alas, no further considerations have been proposed! Nor has the Empress submitted solutions for the current whale oil shortage, even as we endure rationing and discomfort. The picture of incompetent leadership is completed when you add to all this the periodic "accidental" citizen deaths at the hands of the Dunwall City Watch, all while Captain Mortimer Ramsey - appointed by our Empress - maintains the perfect innocence of those men and women in uniform who are supposed to protect us!

* * *

Quanta autem vis amicitiae sit, ex hoc intellegi maxime potest, quod ex infinita societate generis humani, quam conciliavit ipsa natura, ita contracta res est et adducta in angustum ut omnis caritas aut inter duos aut inter paucos iungeretur.

Ego vero sic intellego, Patres conscripti, nos hoc tempore in provinciis decernendis perpetuae pacis habere oportere rationem. Nam quis hoc non sentit omnia alia esse nobis vacua ab omni periculo atque etiam suspicione belli?

Catones, Galos

BAM in altera philosophiae. Auae est quaerendi ac disserendi, quae logikh dicitur, iste vester plane, ut mihi quidem videtur, inermis ac nudus est. tollit definitiones, nihil de dividendo ac partiendo docet, non quo modo efficiatur concludaturque ratio tradit, non qua via captiosa solvantur ambigua distinguantur ostendit; iudicia rerum in sensibus ponit; quibus si semel aliquid falsi pro vero probatum sit, sublatum esse omne iudicium veri et falsi putat.

Batnae municipium in Anthemusia conditum Macedonum manu priscorum ab Euphrate flumine brevi spatio disparatur, refertum mercatoribus opulentis, ubi annua sollemnitate prope Septembris initium mensis ad nundinas magna promiscuae fortunae convenit multitudo ad commercanda quae Indi mittunt et Seres aliaque plurima vehi terra marique consueta. Quanta autem vis amicitiae sit, ex hoc intellegi maxime potest, quod ex infinita societate generis humani, quam conciliavit ipsa natura, ita contracta res est et adducta in angustum ut omnis caritas aut inter duos aut inter paucos iungeretur. nEgo vero sic intellego, Patres conscripti, nos hoc tempore in provinciis decernendis perpetuae pacis habere oportere rationem. Nam quis hoc non sentit omnia alia esse nobis vacua ab omni periculo atque etiam suspicione belli?

Iam virtutem ex consuetudine vitae sermonisque nostri interpretemur nec eam, ut quidam docti, verborum magnificentia metiamur virosque bonos eos, qui habentur, numeremus, Paulos, Catones, Galos, Scipiones, Philos; his communis vita contenta est; eos autem omittamus, qui omnino nusquam reperiuntur.

Iam in altera philosophiae parte, quae est quaerendi ac disserendi, quae logikh dicitur, iste vester plane, ut mihi quidem videtur, inermis ac nudus est. tollit definitiones, nihil de dividendo ac partiendo docet, non quo modo efficiatur concludaturque ratio tradit, non qua via captiosa solvantur ambigua distinguantur ostendit; iudicia rerum in sensibus ponit, quibus si semel aliquid falsi pro vero probatum sit, sublatum esse omne iudicium veri et falsi putat.

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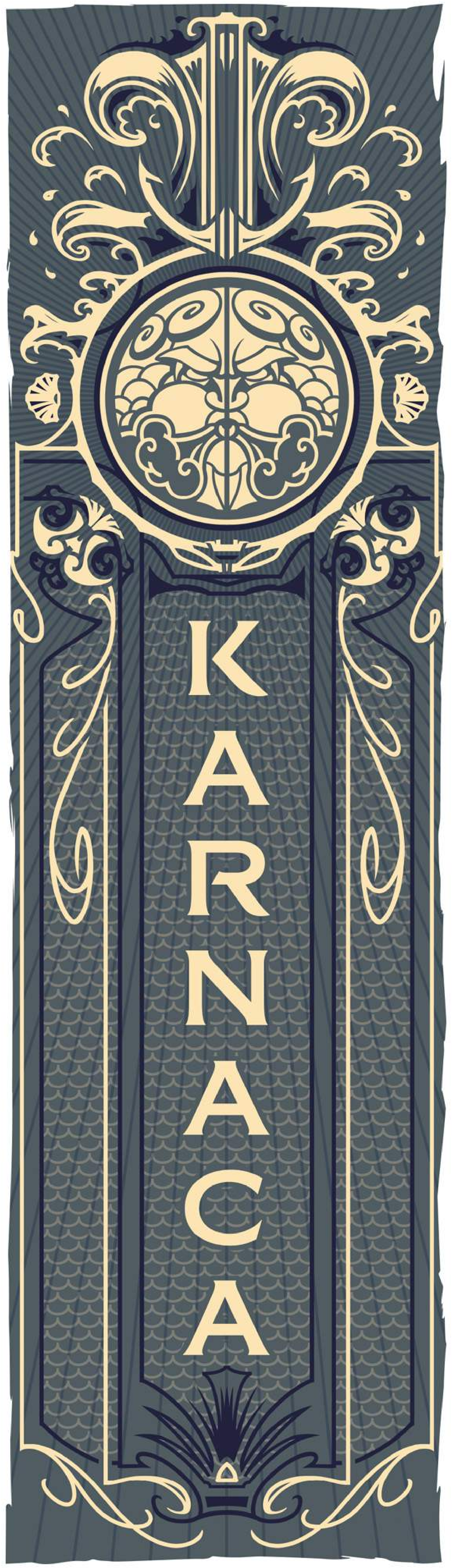
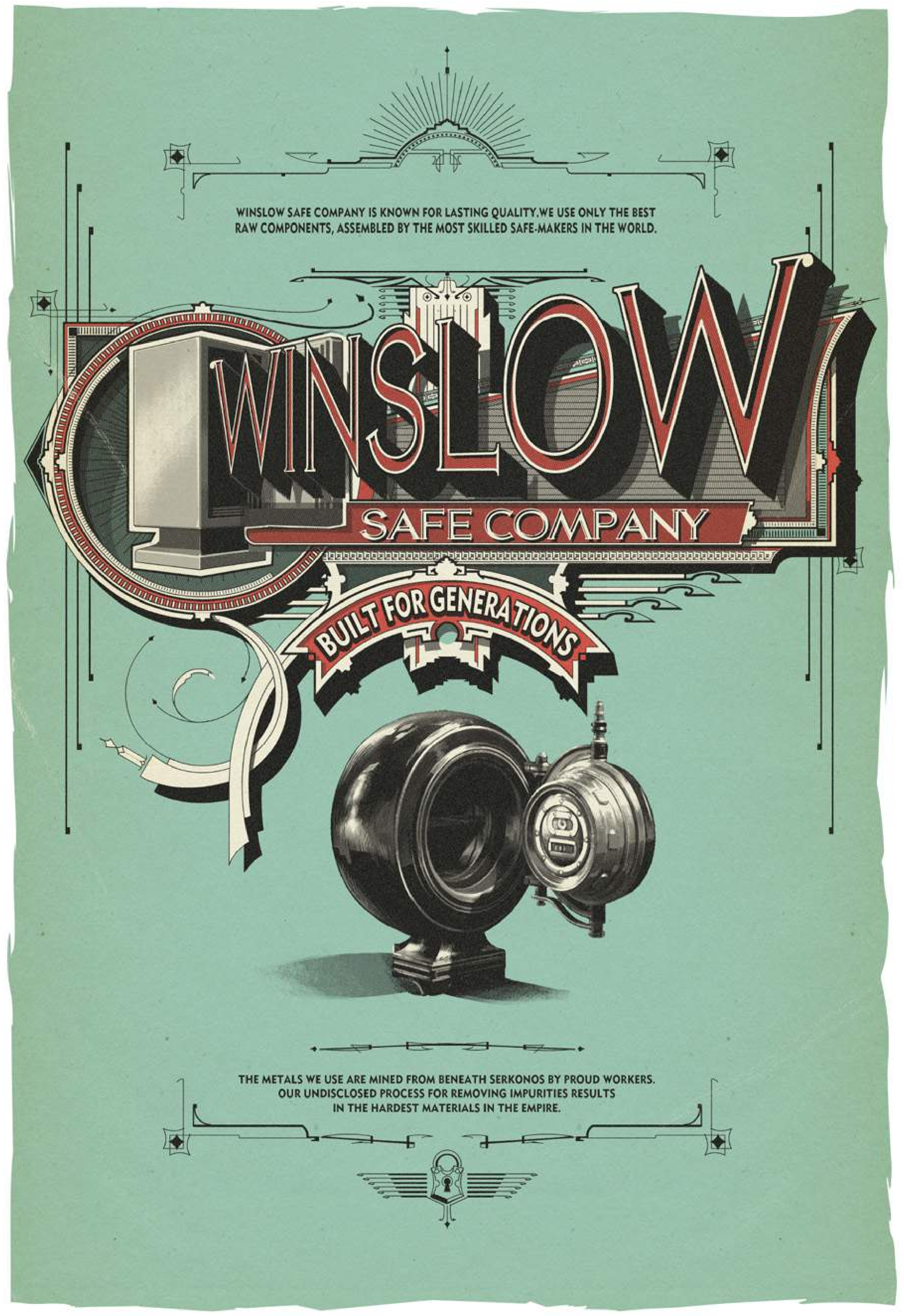
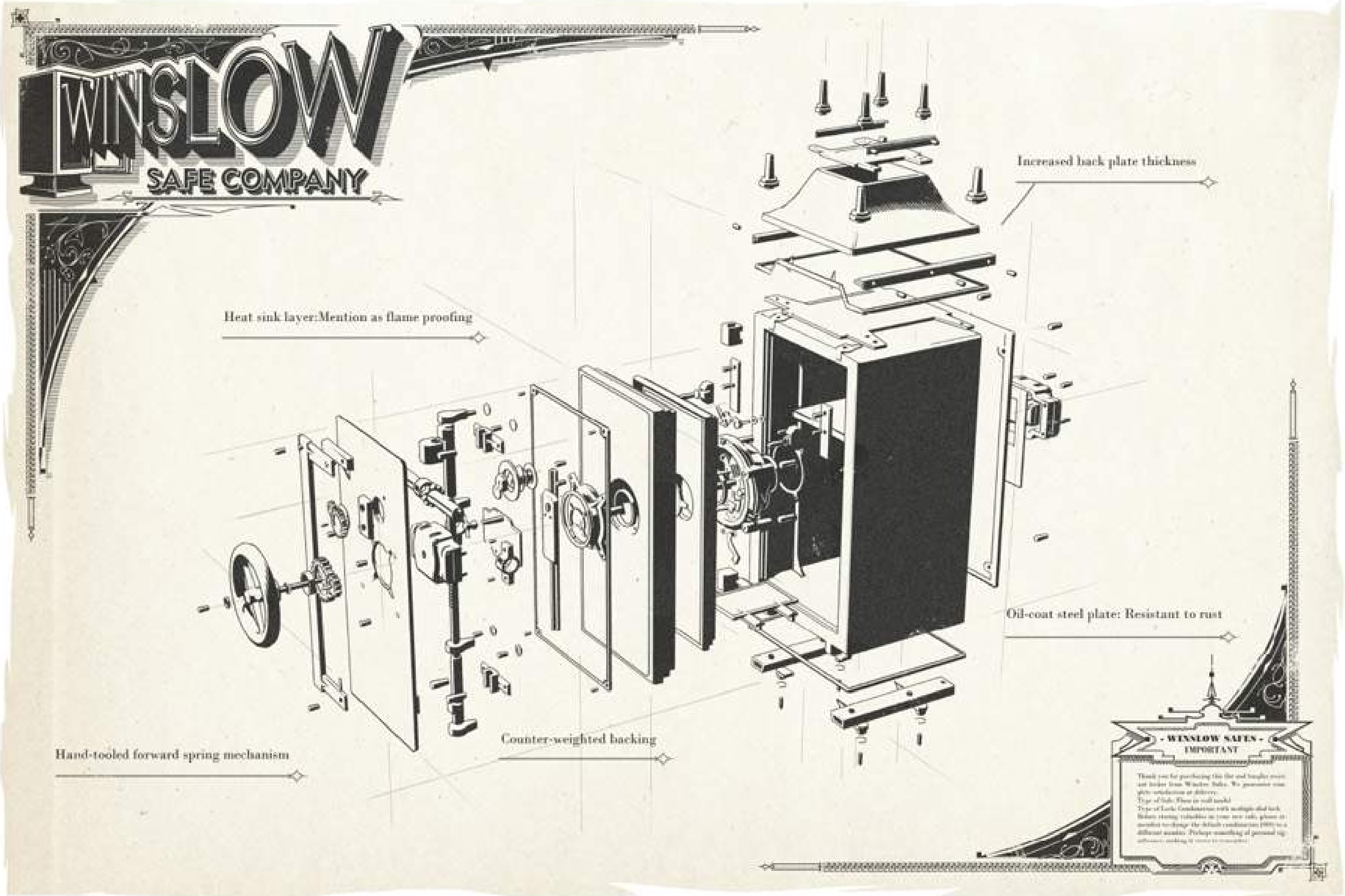
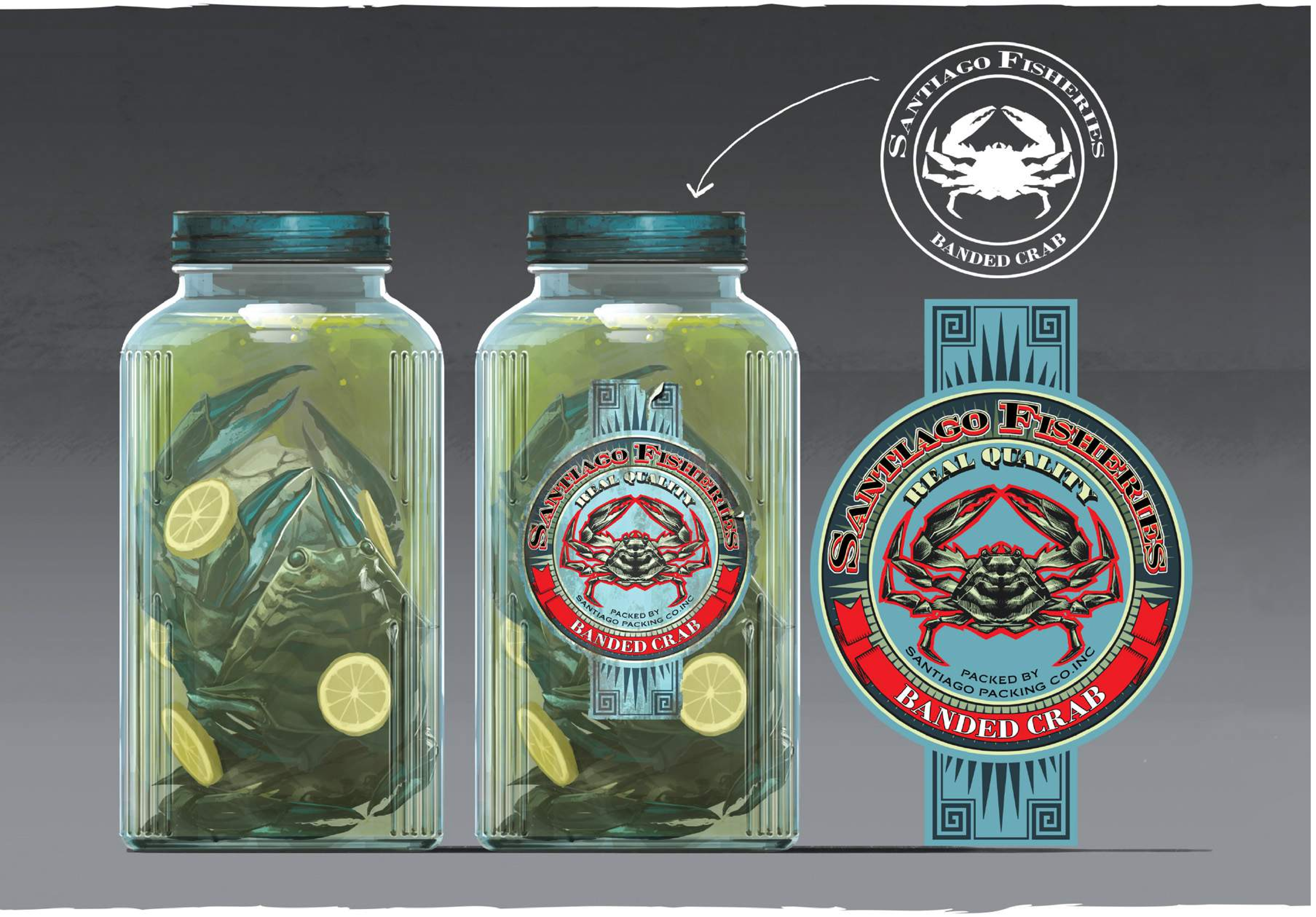
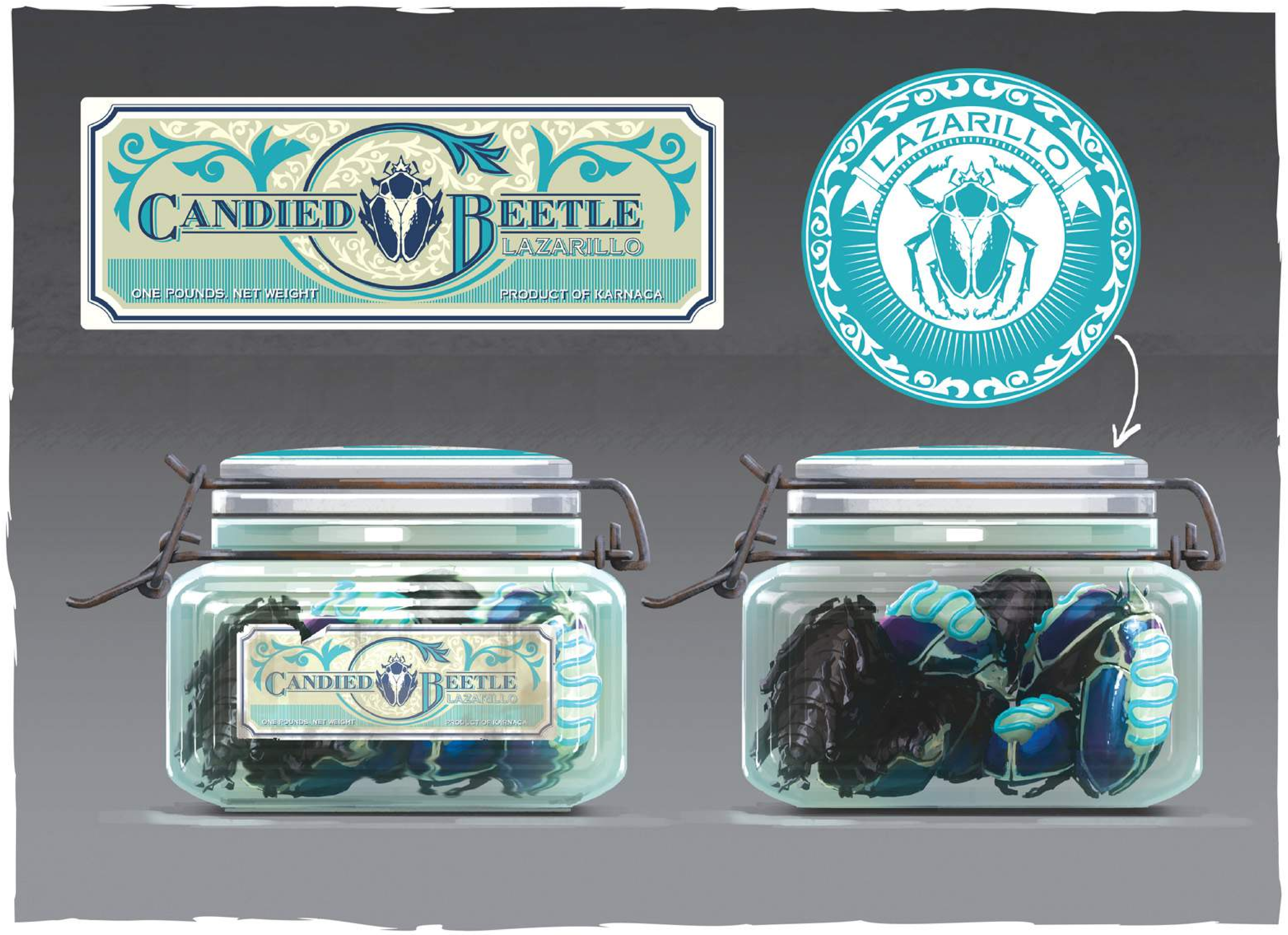



WINSLOW SAFE COMPANY IS KNOWN FOR LASTING QUALITY.WE USE ONLY THE BEST RAW COMPONENTS, ASSEMBLED BY THE MOST SKILLED SAFE-MAKERS IN THE WORLD.
WINSLOW
SAFE COMPANY
BUILT FOR GENERATIONS
THE METALS WE USE ARE MINED FROM BENEATH SERKONOS BY PROUD WORKERS. OUR UNDISCLOSED PROCESS FOR REMOVING IMPURITIES RESULTS IN THE HARDEST MATERIALS IN THE EMPIRE.


WINSLOW
SAFE COMPANY
Increased back plate thickness
Heat sink layer:Mention as flame proofing
Oil-coat steel plate: Resistant to rust
Counter-weighted backing
Hand-tooled forward spring mechanism
- WINSLOW SAFES -
IMPORTANT

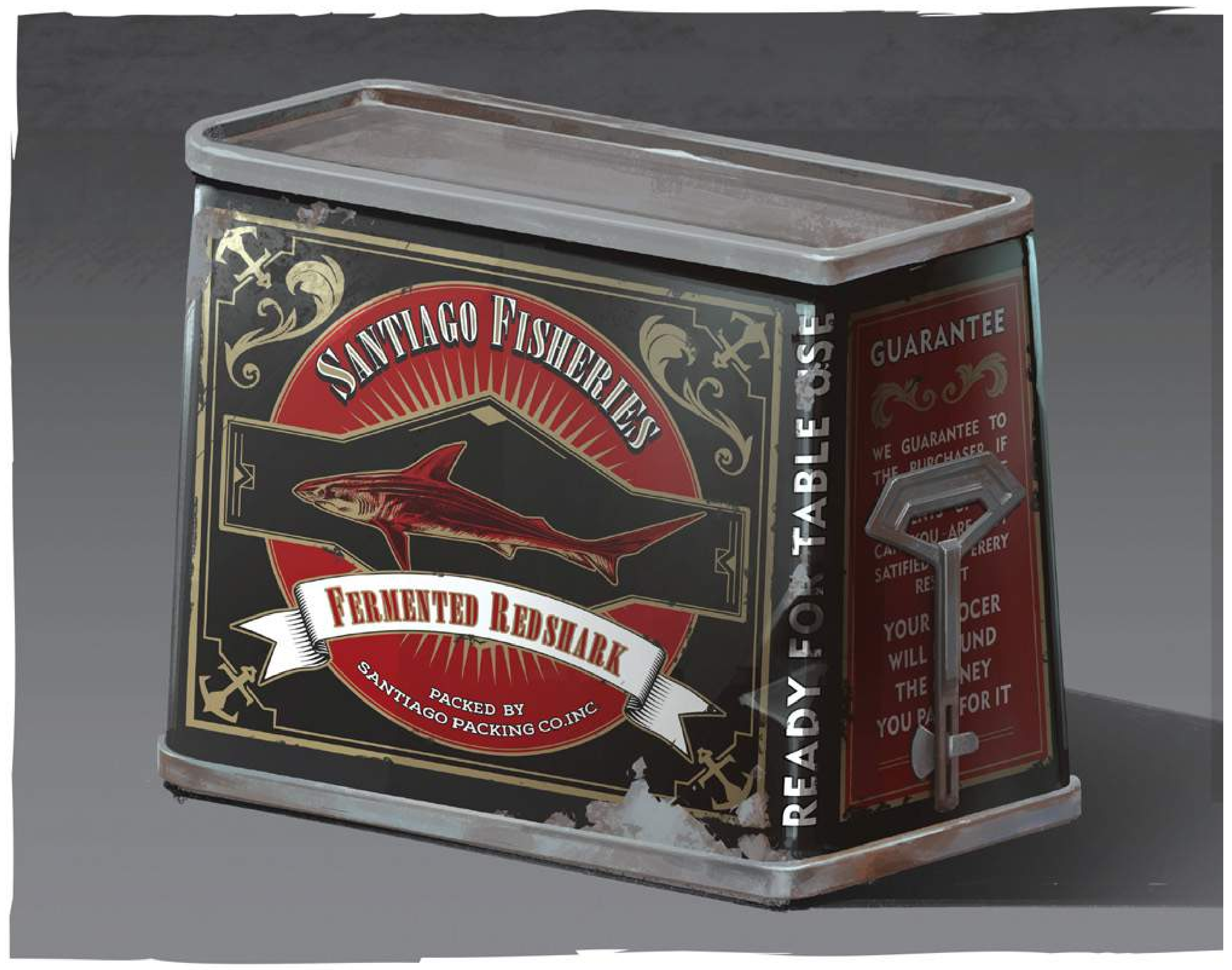
We love spending hours on typography, calligraphy, and logotype, likely because we do the work by hand.
Opposite and above left: Jean-Luc Monnet. *Above right:* Aimé Jalon.

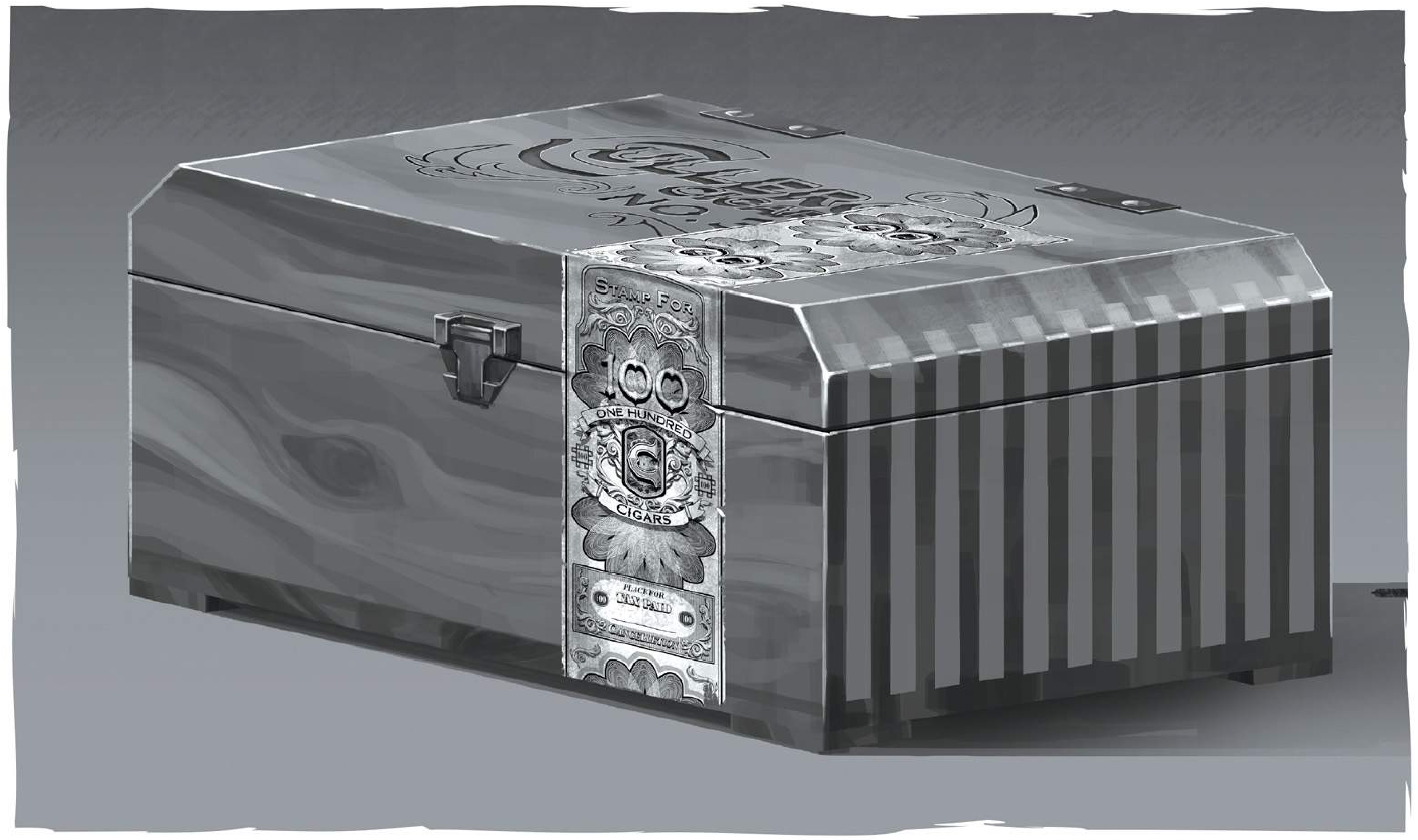

SANTIAGO FISHERIES
BANDED CRAB
SANTIAGO FISHERIES
REAL QUALITY
PACKED BY
SANTIAGO PACKING CO.INC
BANDED CRAB

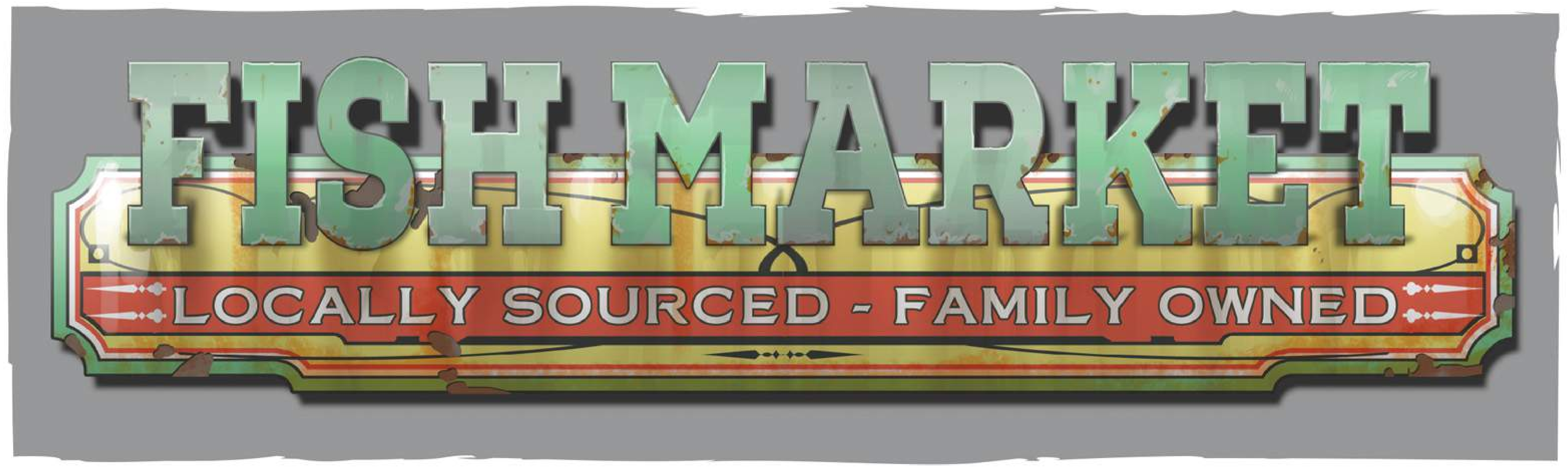

CANDIED BEETLE
LAZARILLO
ONE POUNDS. NET WEIGHT
PRODUCT OF KARNACA
LAZARILLO

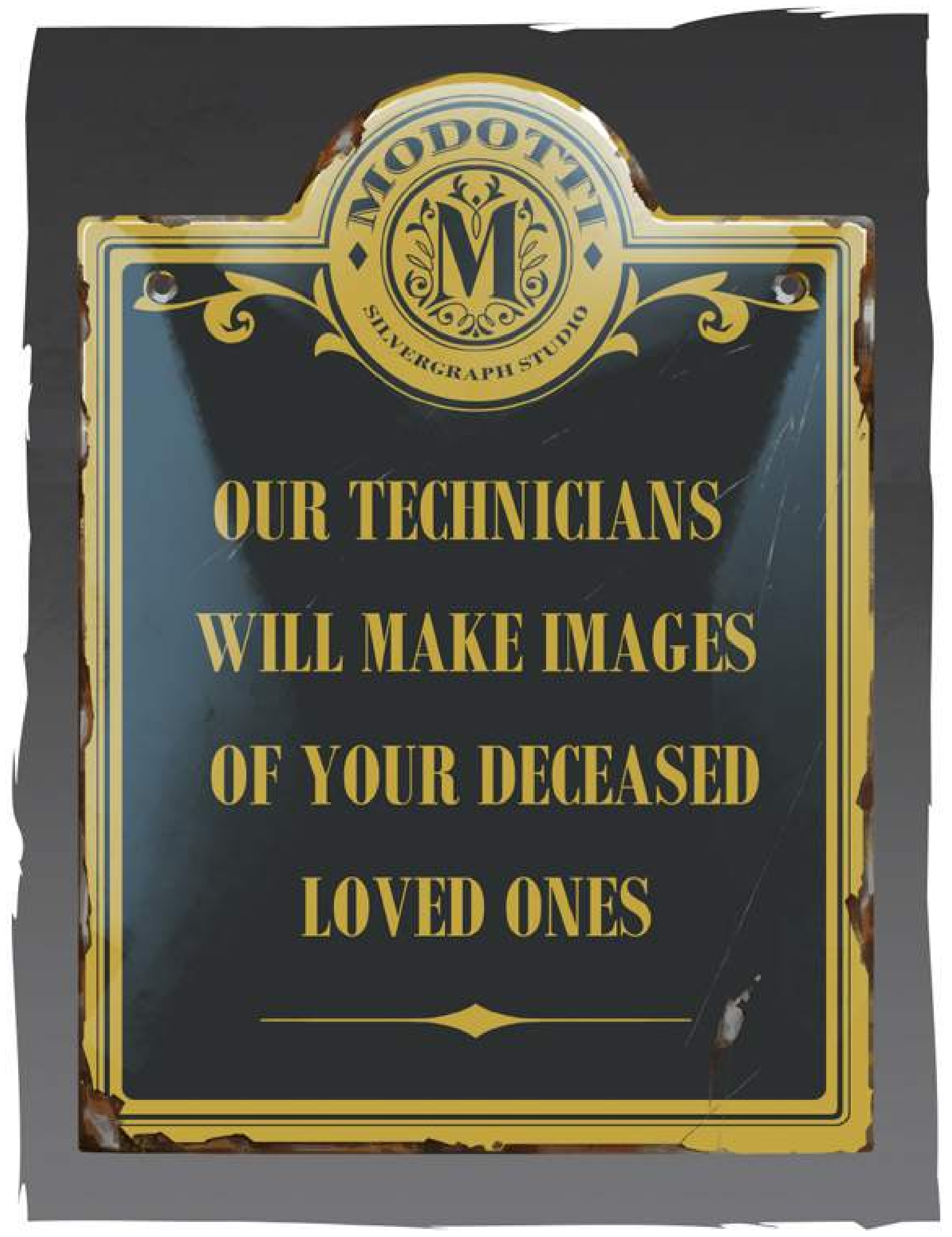
Luxuries There's no better way to enjoy a candied beetle than to pair it with a cigar. But not just any cigar. You need the best of the best: a Cullero No. 3.

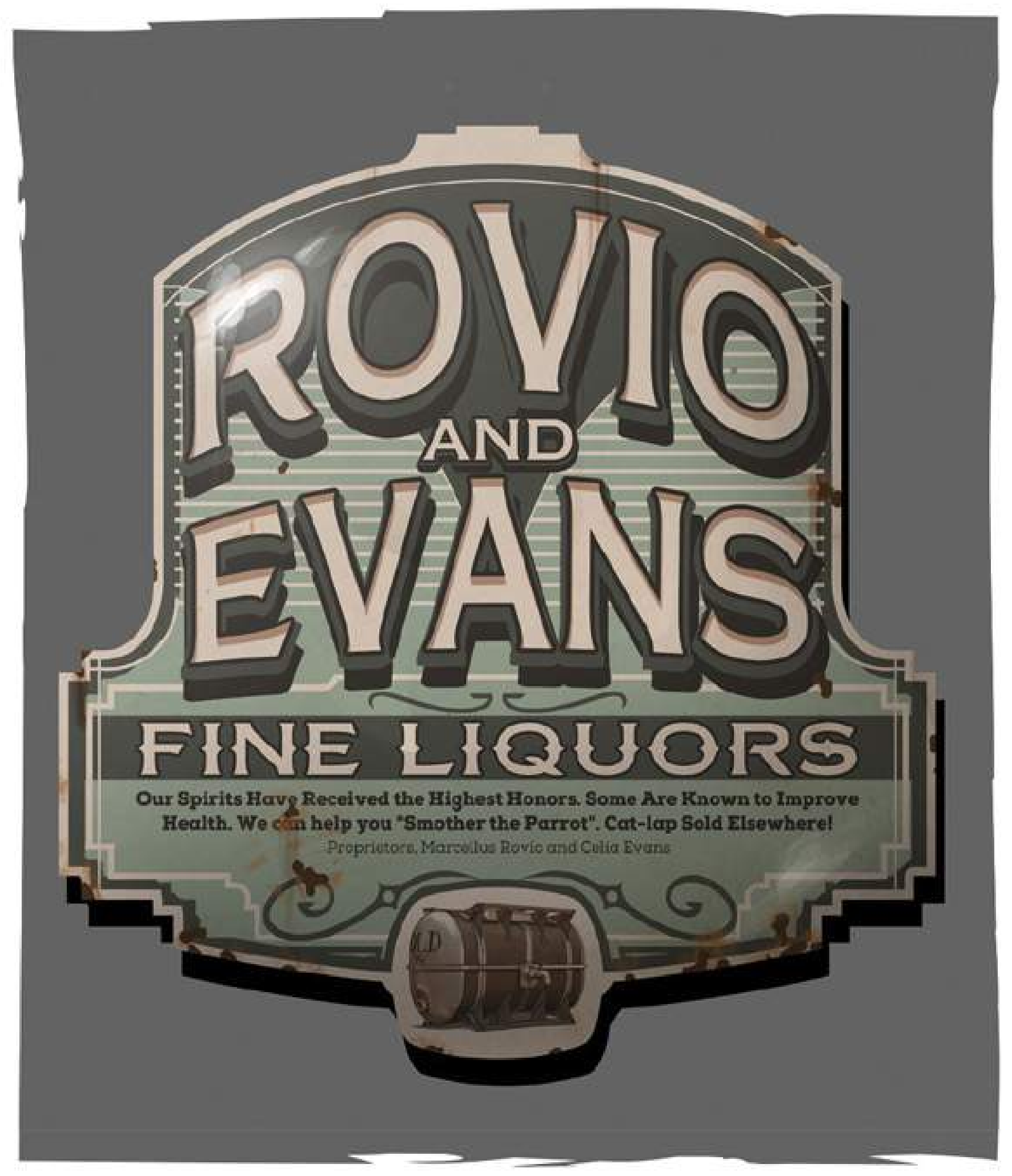
This spread: Mathieu Reydellet.

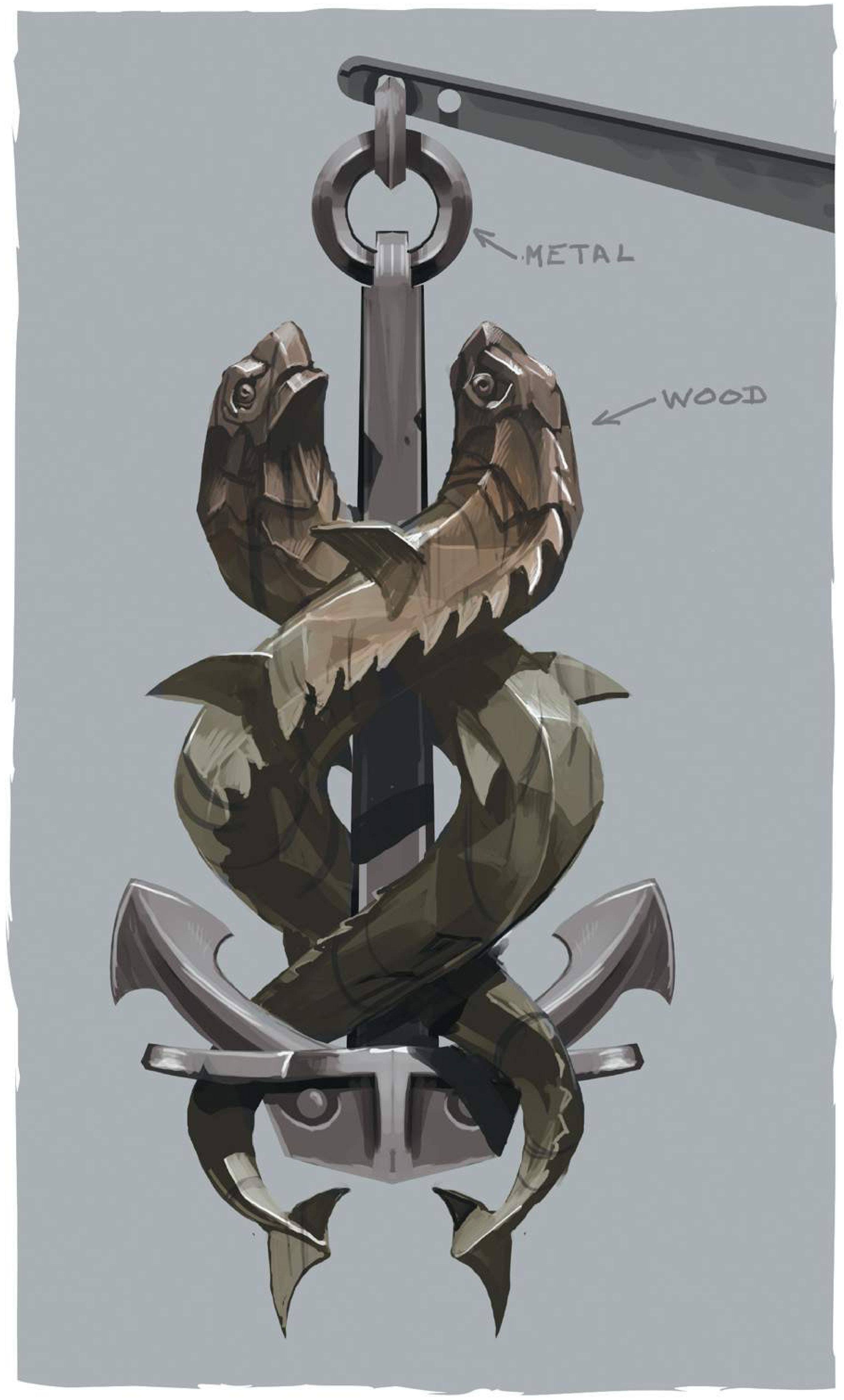

SANTIAGO FISHERIES
FERMENTED REDSHARK
PACKED BY
SANTIAGO PACKING CO.INC.
READY FOR TABLE USE
GUARANTEE


STAMP FOR
100
ONE HUNDRED
CIGARS

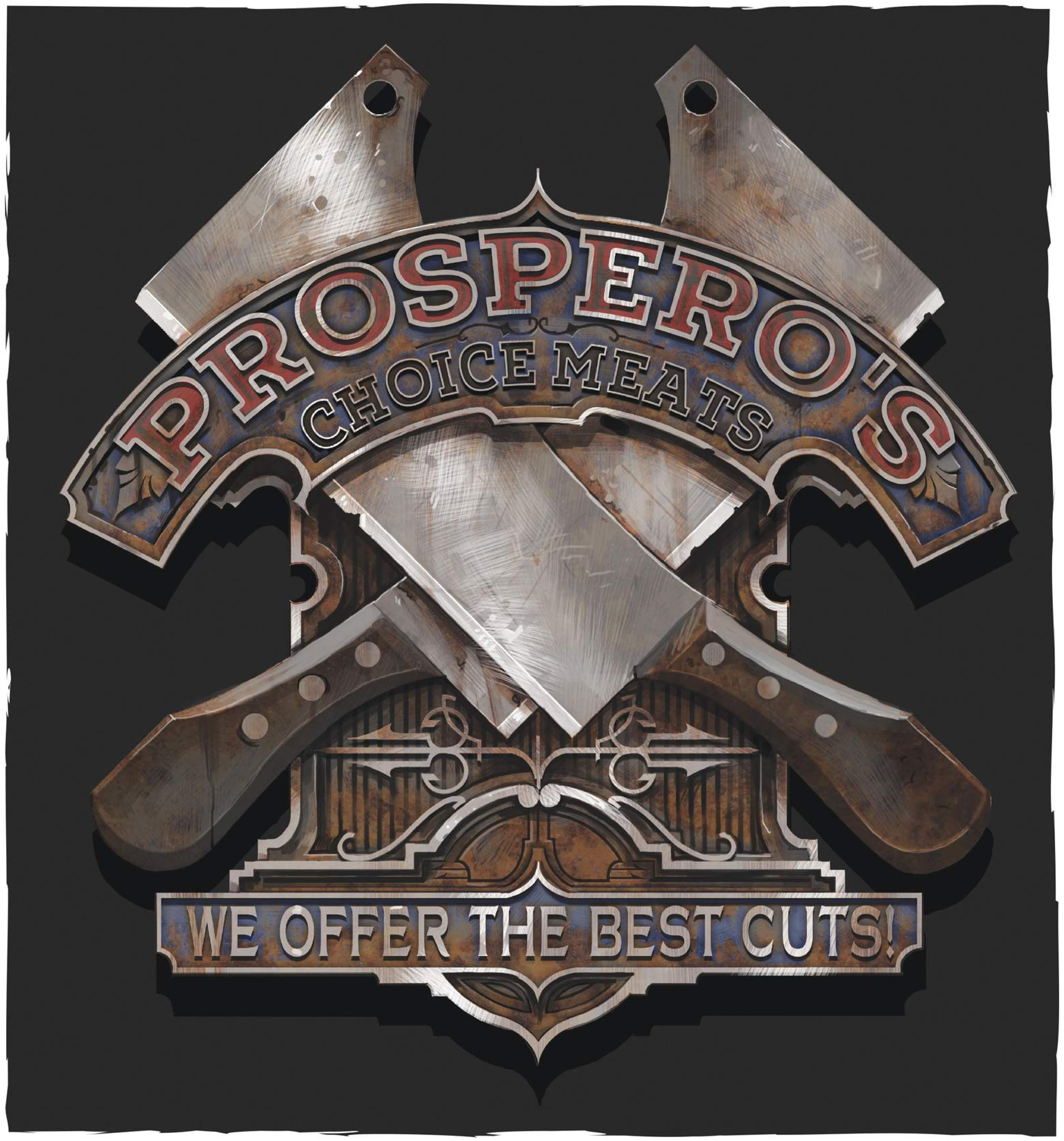

FISH MARKET
LOCALLY SOURCED - FAMILY OWNED

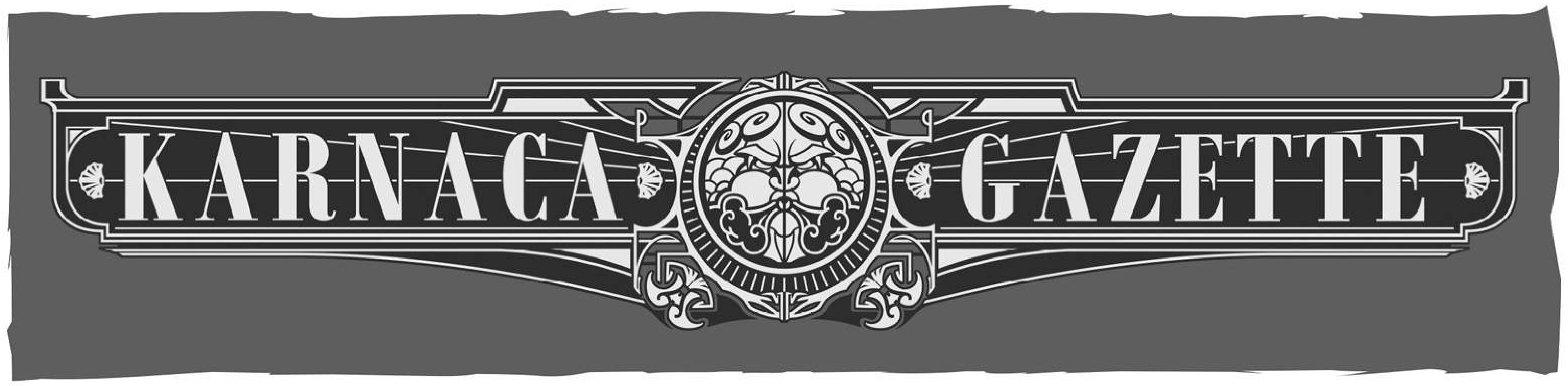

MODOTTI
M
SILVERGRAPH STUDIO
OUR TECHNICIANS
WILL MAKE IMAGES
OF YOUR DECEASED
LOVED ONES

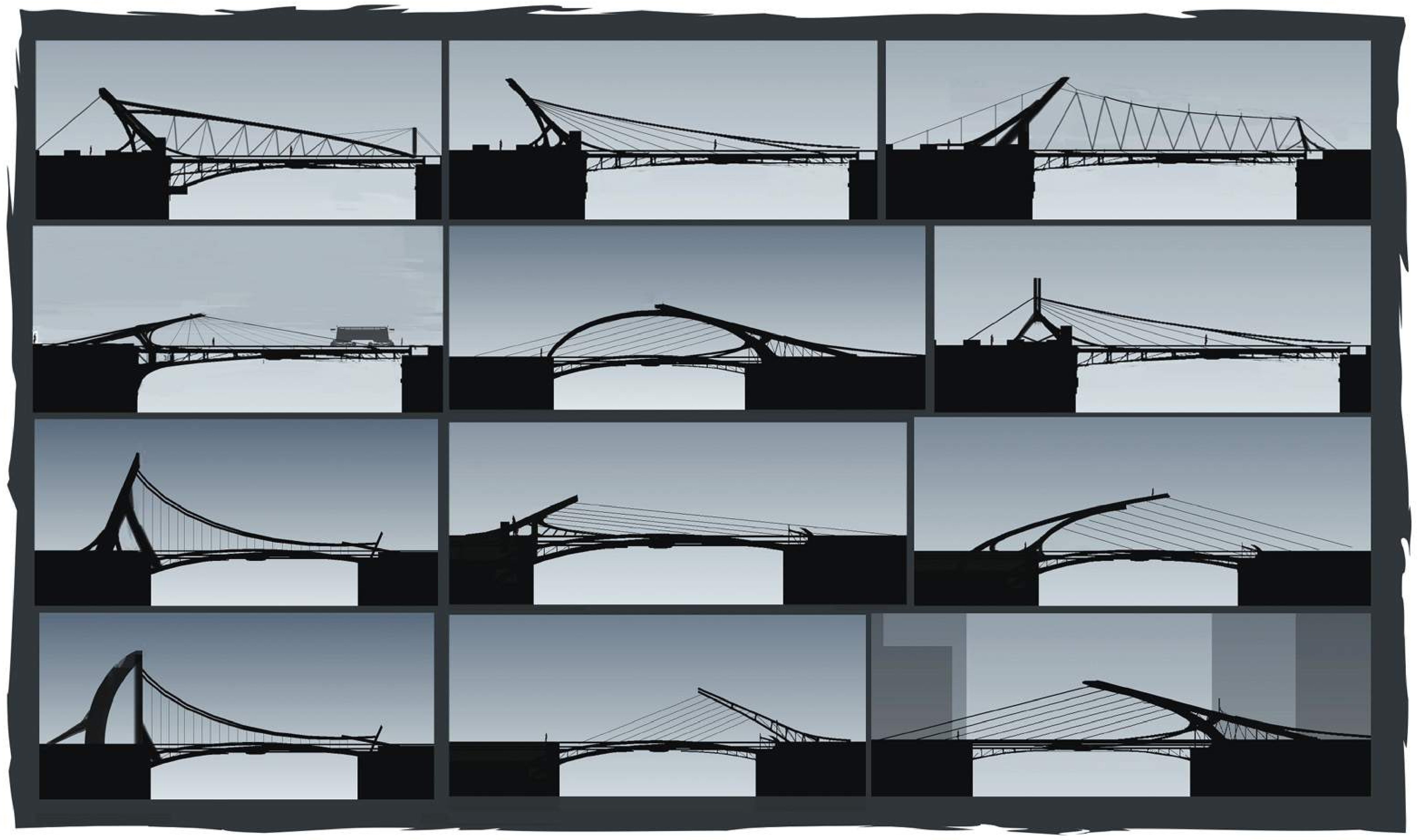

ROVIO
AND
EVANS
FINE LIQUORS
Our Spirits Have Received the Highest Honors. Some Are Known to Improve Health. We can help you "Smother the Parrot". Cat-lap Sold Elsewhere!
Proprietors, Marcellus Rovio and Celia Evans

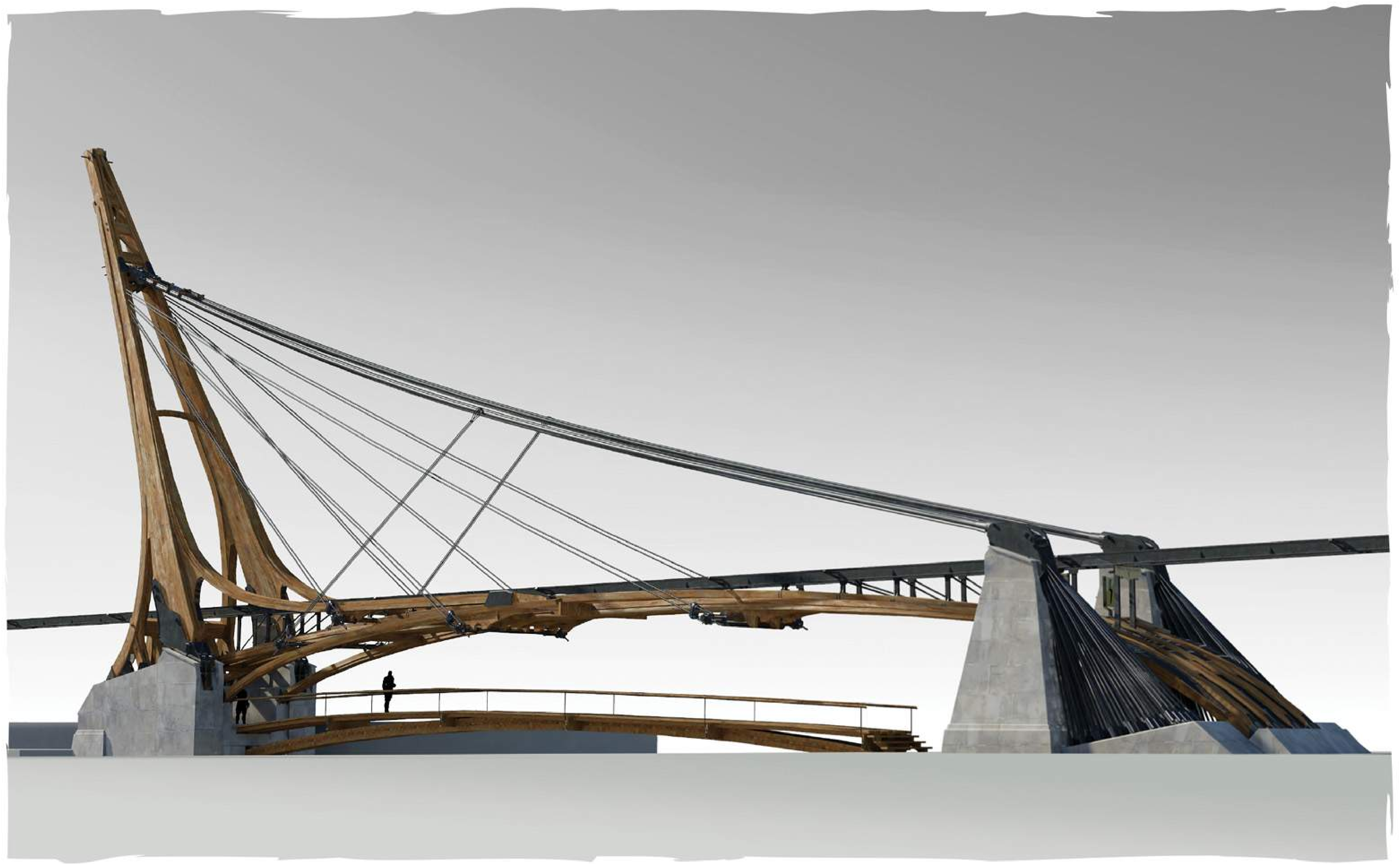


This page: Aimé Jalon and Mathieu Reydellet. *Opposite, top*: Aimé Jalon. *Opposite, bottom:* Jean-Luc Monnet.

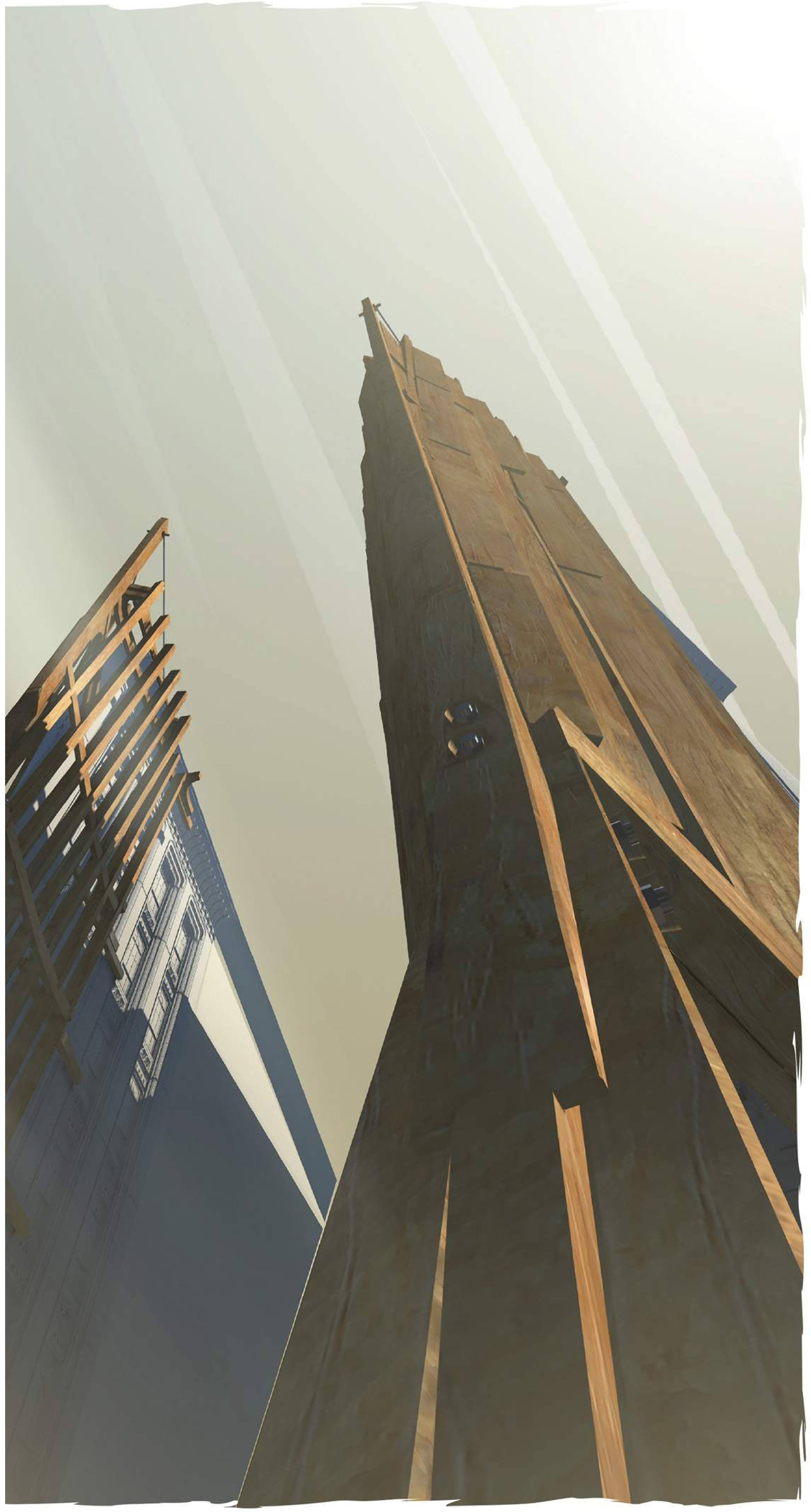

PROSPERO'S
CHOICE MEATS
WE OFFER THE BEST CUTS!

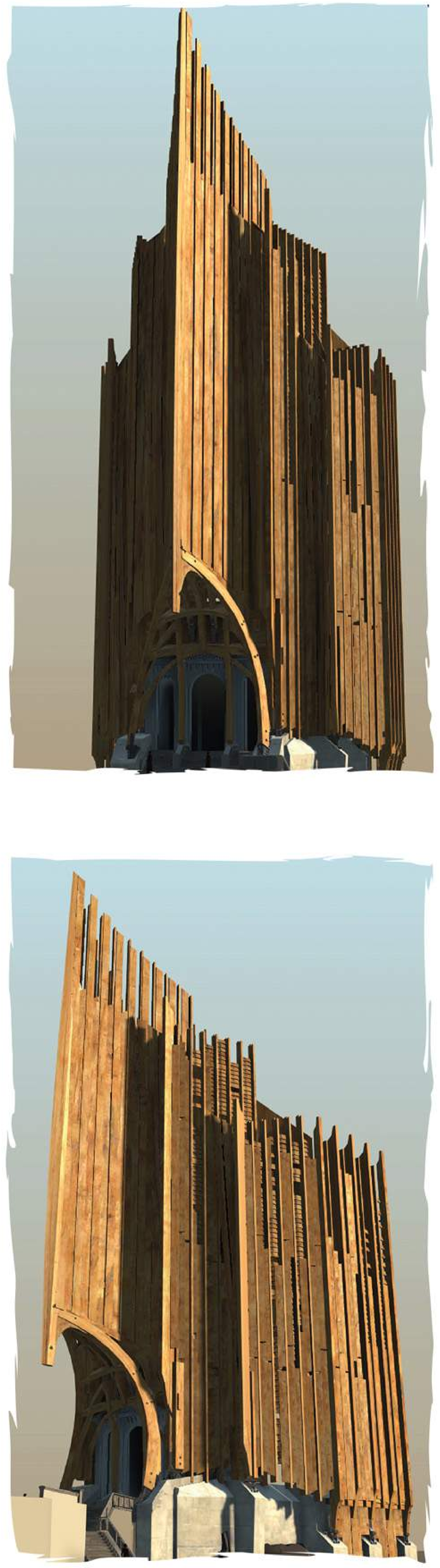

KARNACA
GAZETTE



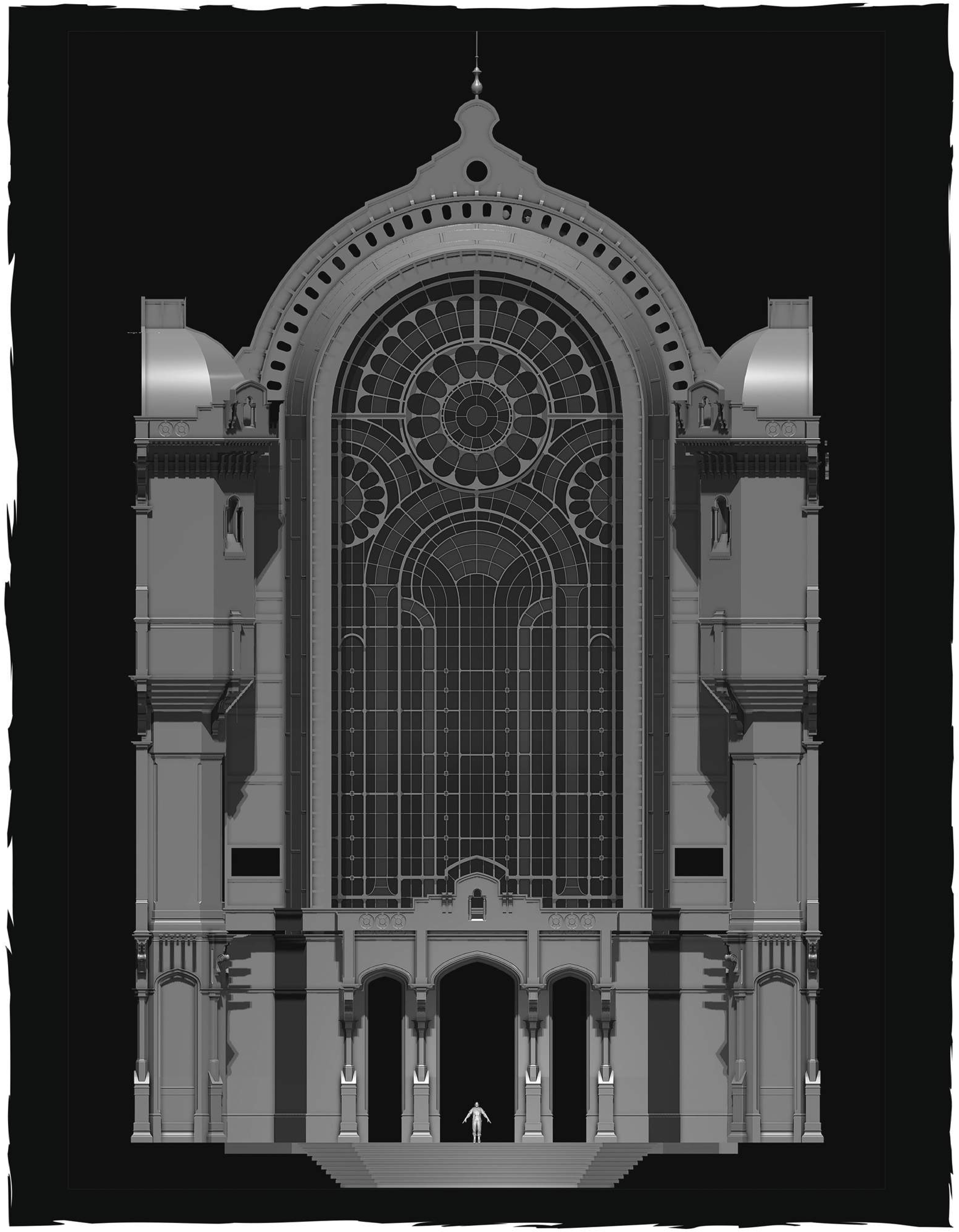


This bridge is game play and level design compliant. You'll be able to cross it in many different ways, and with style! It's one of our strengths at Arkane: we stay cohesive and give freedom to the players, and we always allow ourselves to fill our worlds with exciting, unique designs.
This spread: Julien Authelet.

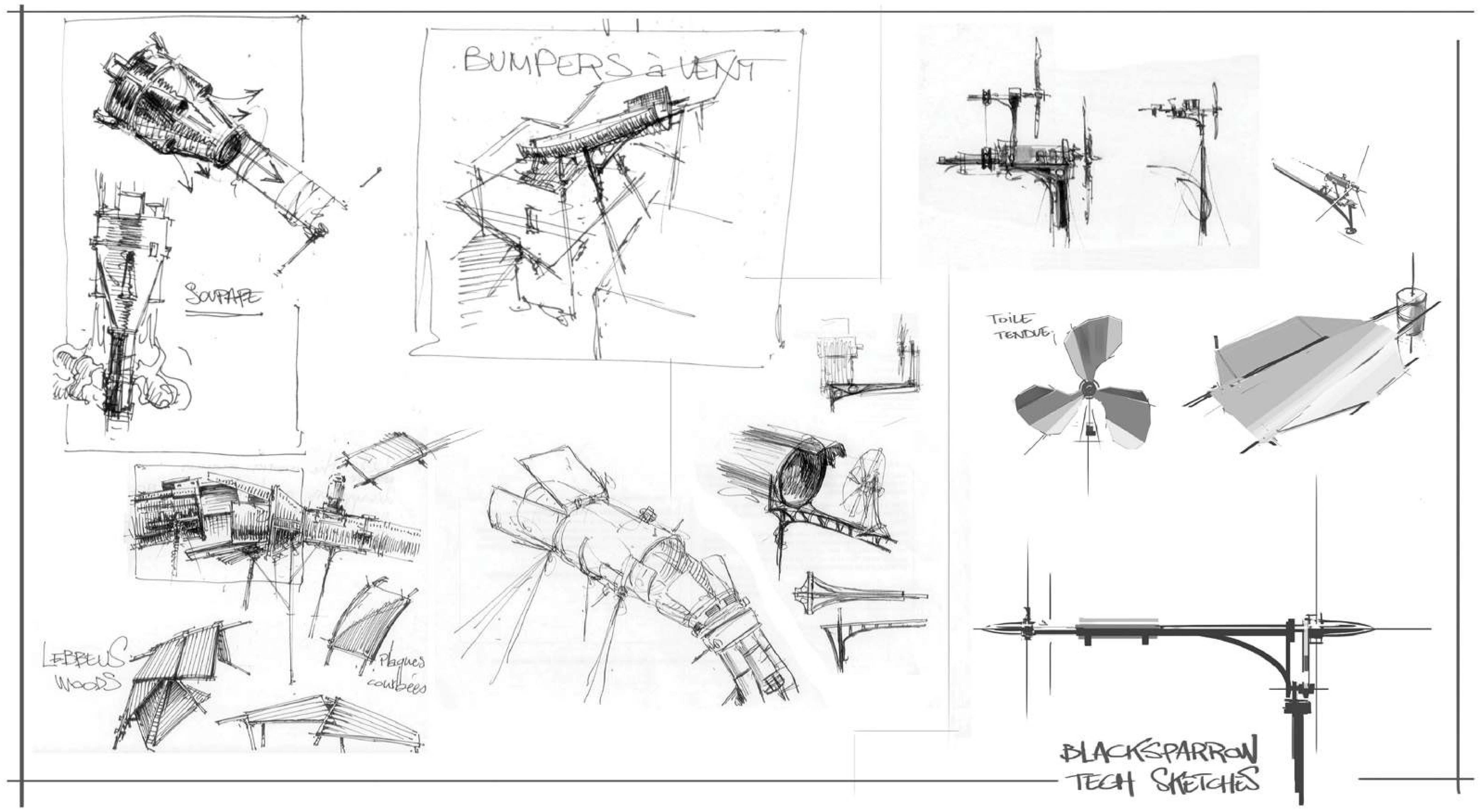


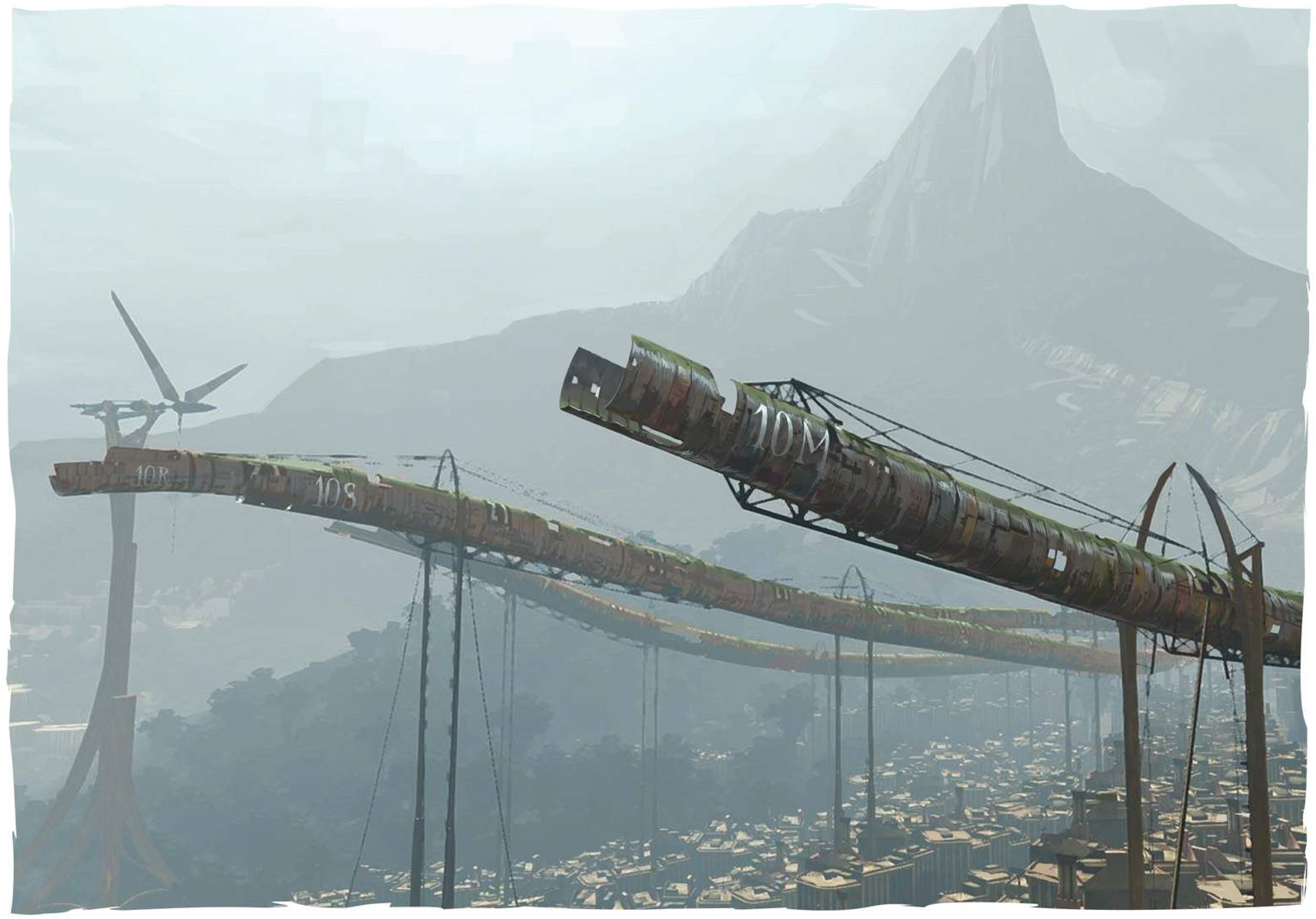


On top of our Victorian architecture are layers of industrial design, which we love to develop. Here are some studies of the windbreaks you can see in the Dust District.

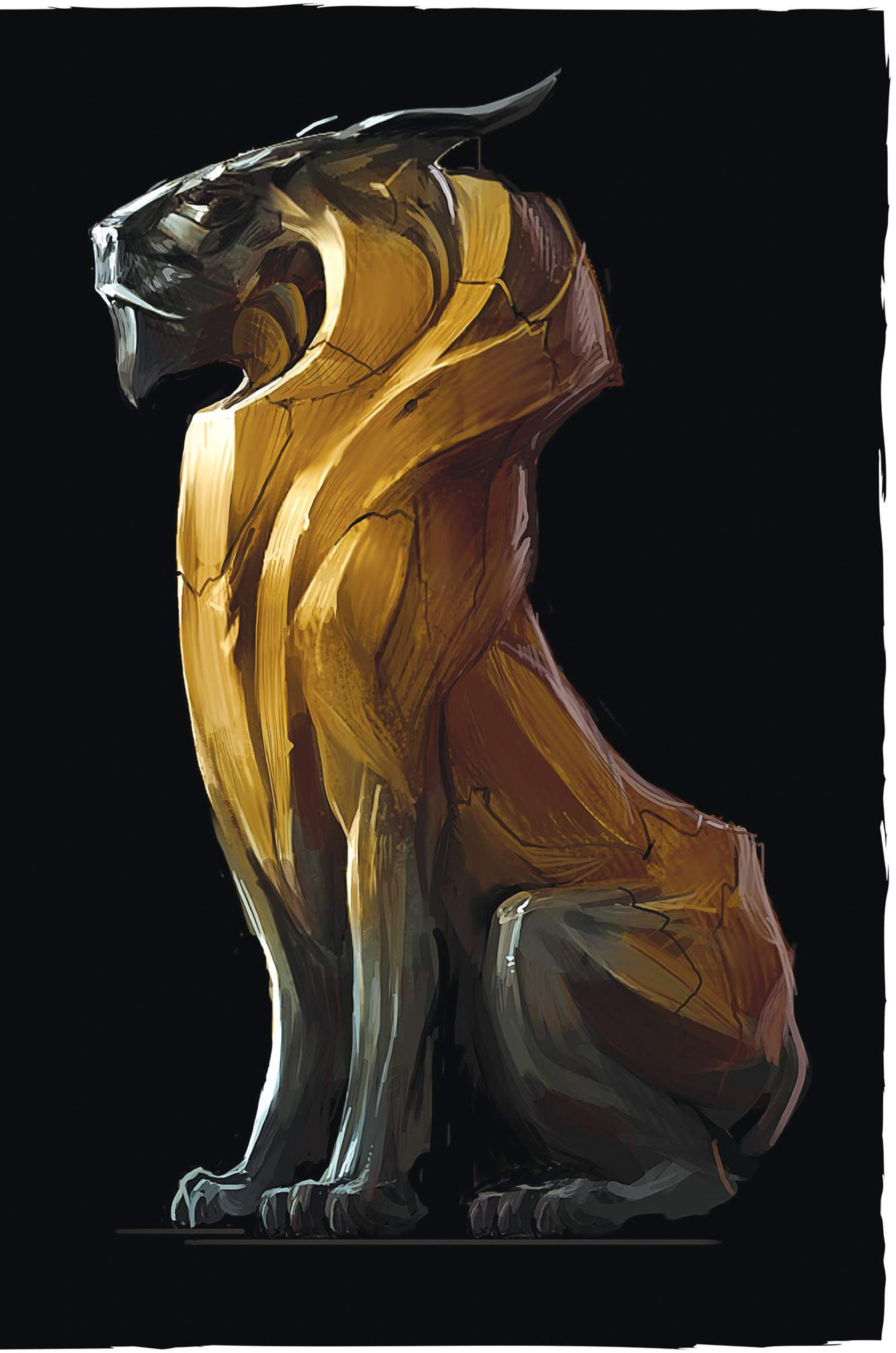


Each mission introduces a new theme, and the architecture team helps the level designers create visually distinct spots for players to visit.
Above: Royal Conservatory façade by Aimé Jalon and Geoffrey Rosin.

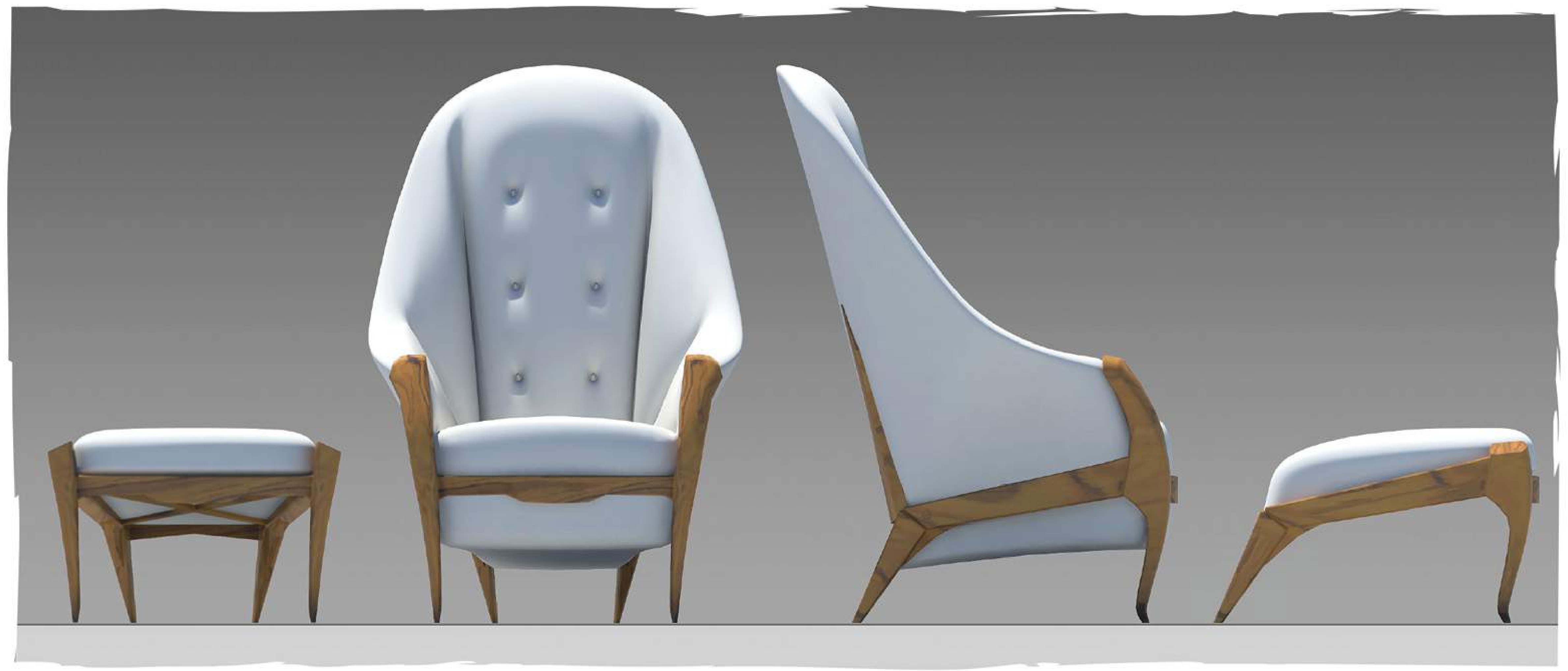

BUMPERS à VENT
SOUPAPE
LEBBEUS WOODS
Plaques courbées
TOILE TENDUE
BLACKSPARROW TECH SKETCHES



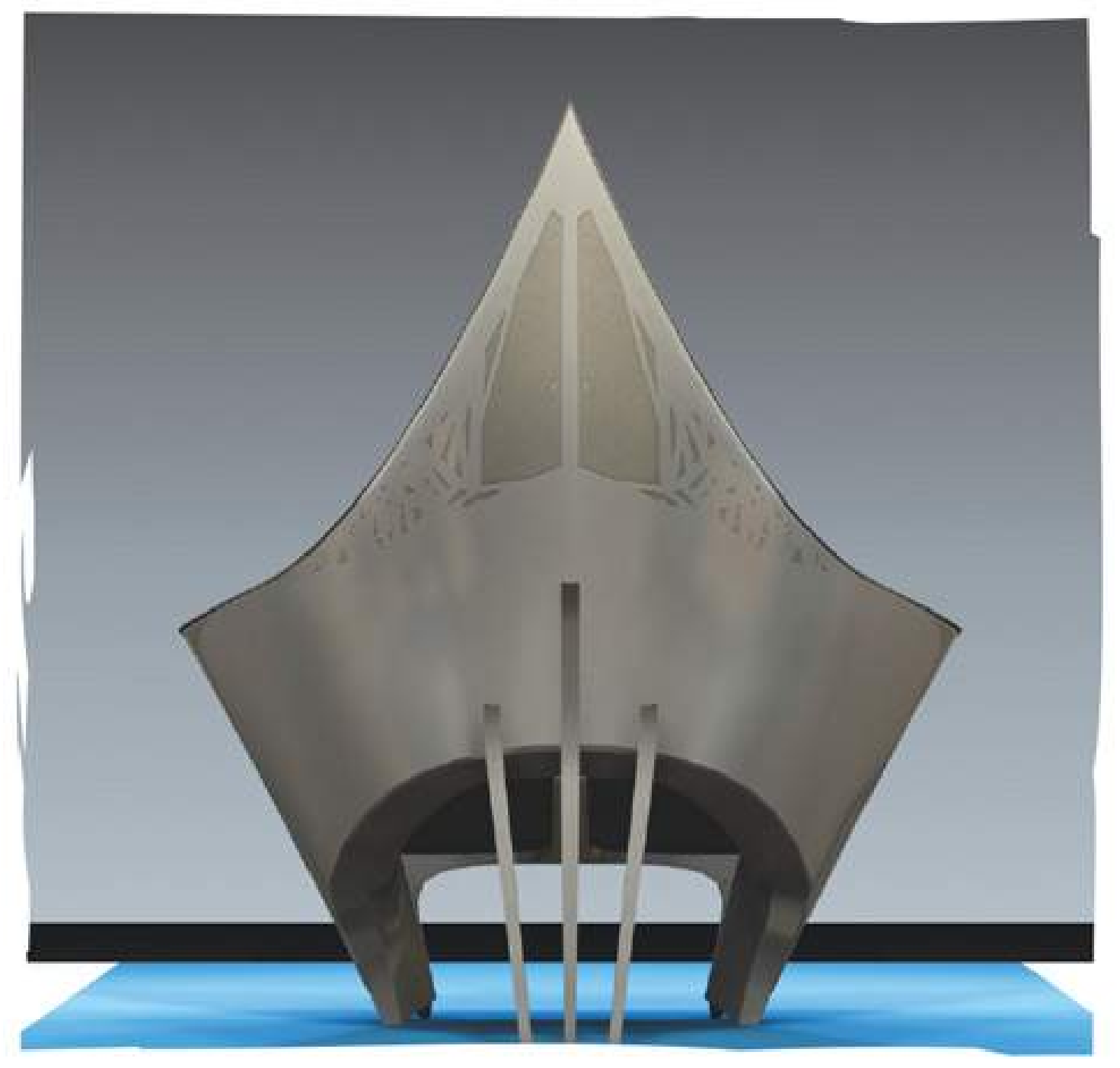
Giant pipes direct the wind to the wind turbines.
Top: Jean-Luc Monnet. *Bottom:* Aimé Jalon.

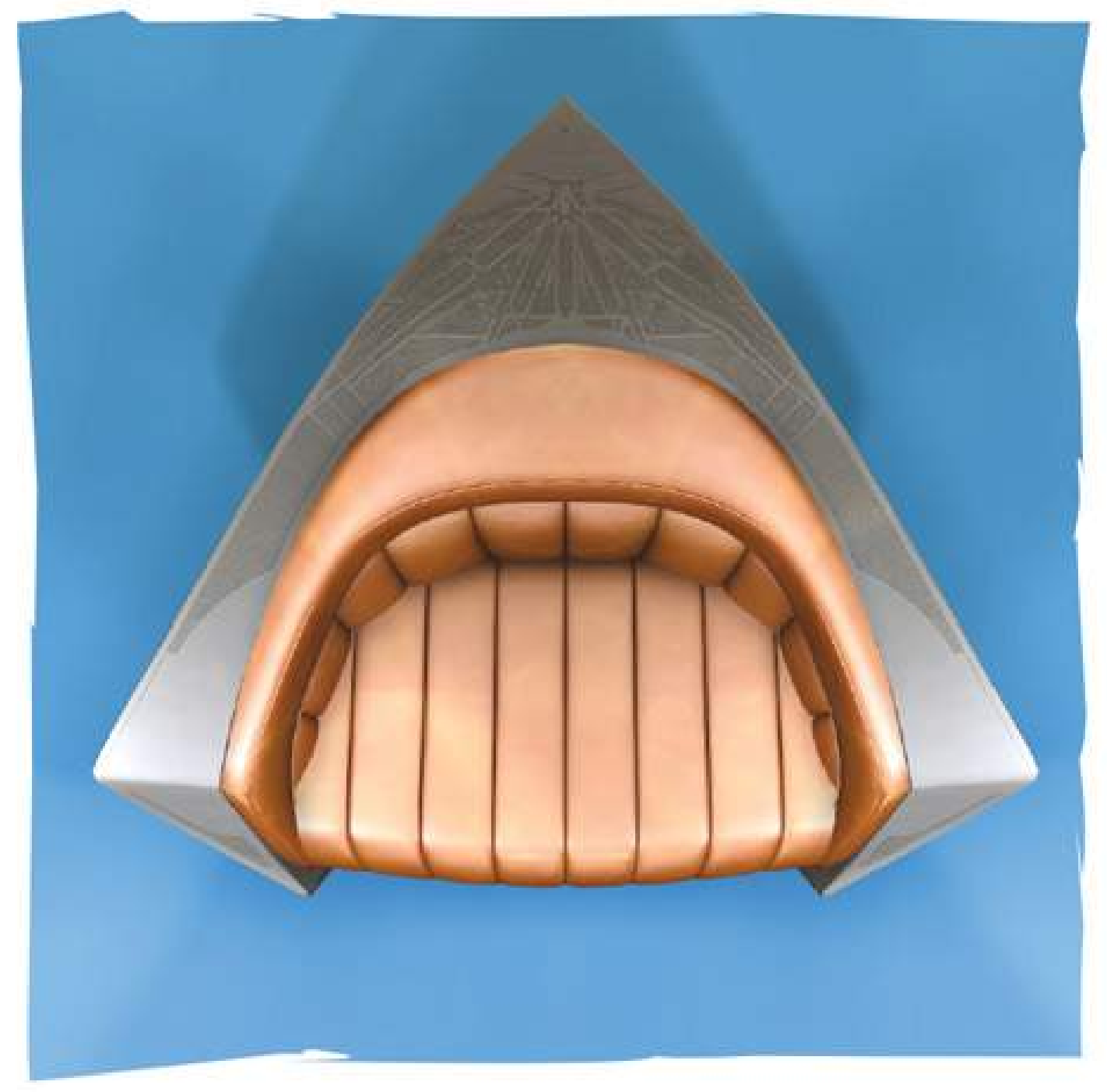


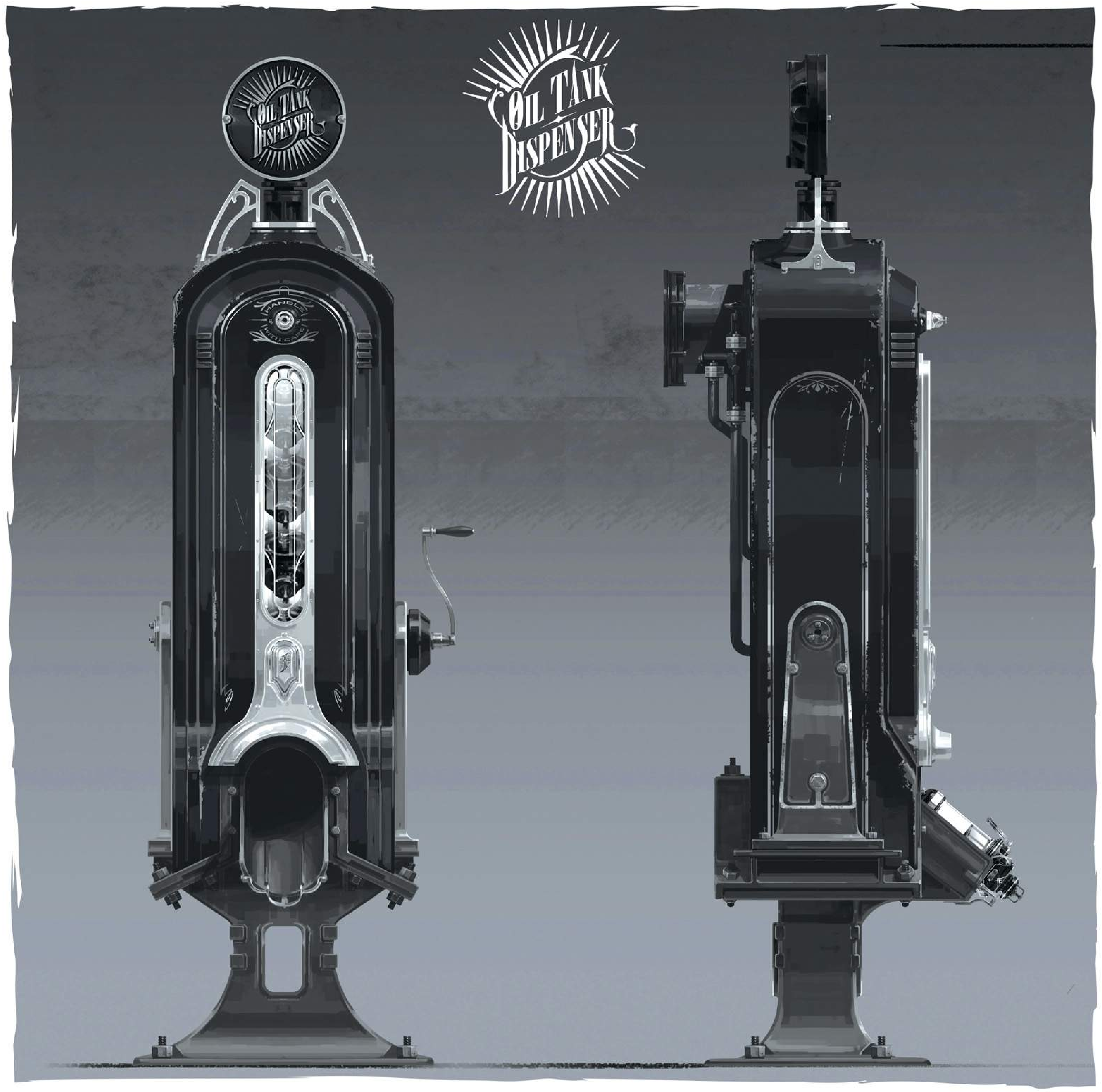
The rich and vibrant trees surrounding Karnaca provide a beautiful resource for local sculptors.
Opposite and above right: Julien Authelet. *Above left:* Aimé Jalon.

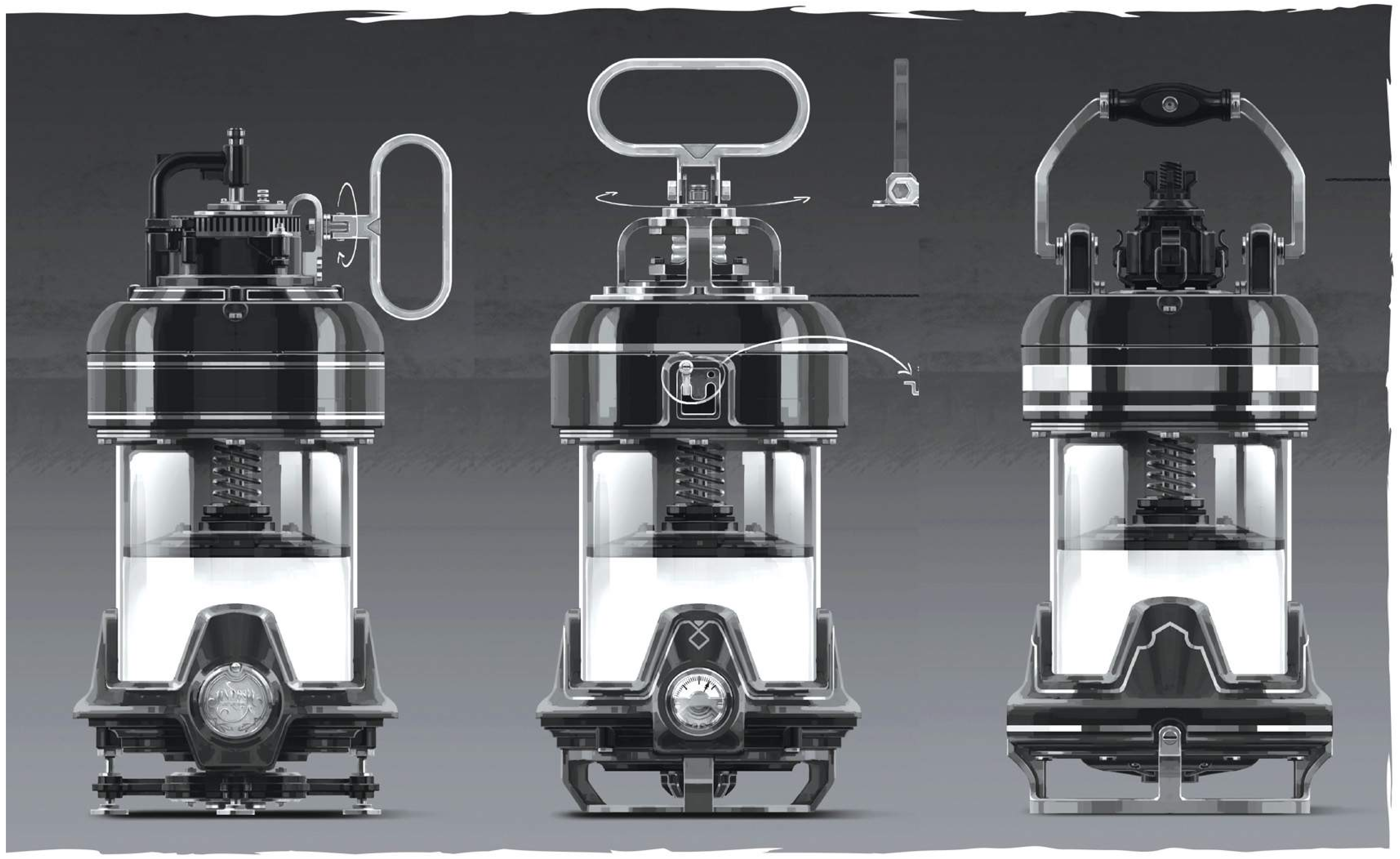


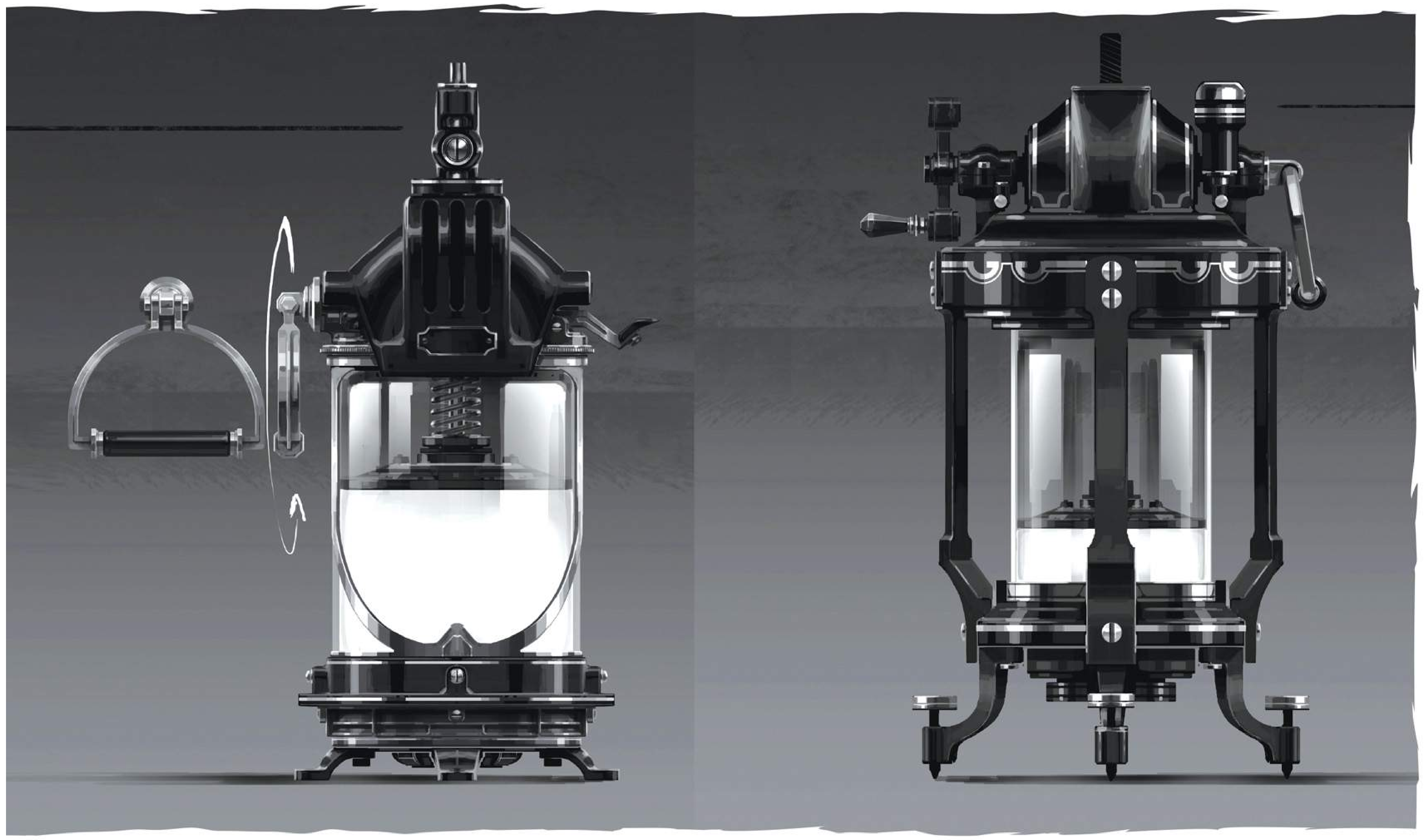
We even made our own line of furniture.
This page and opposite, bottom: Julien Authelet. *Opposite, top:* Vincent Gros. *Opposite, middle:* David Cros.



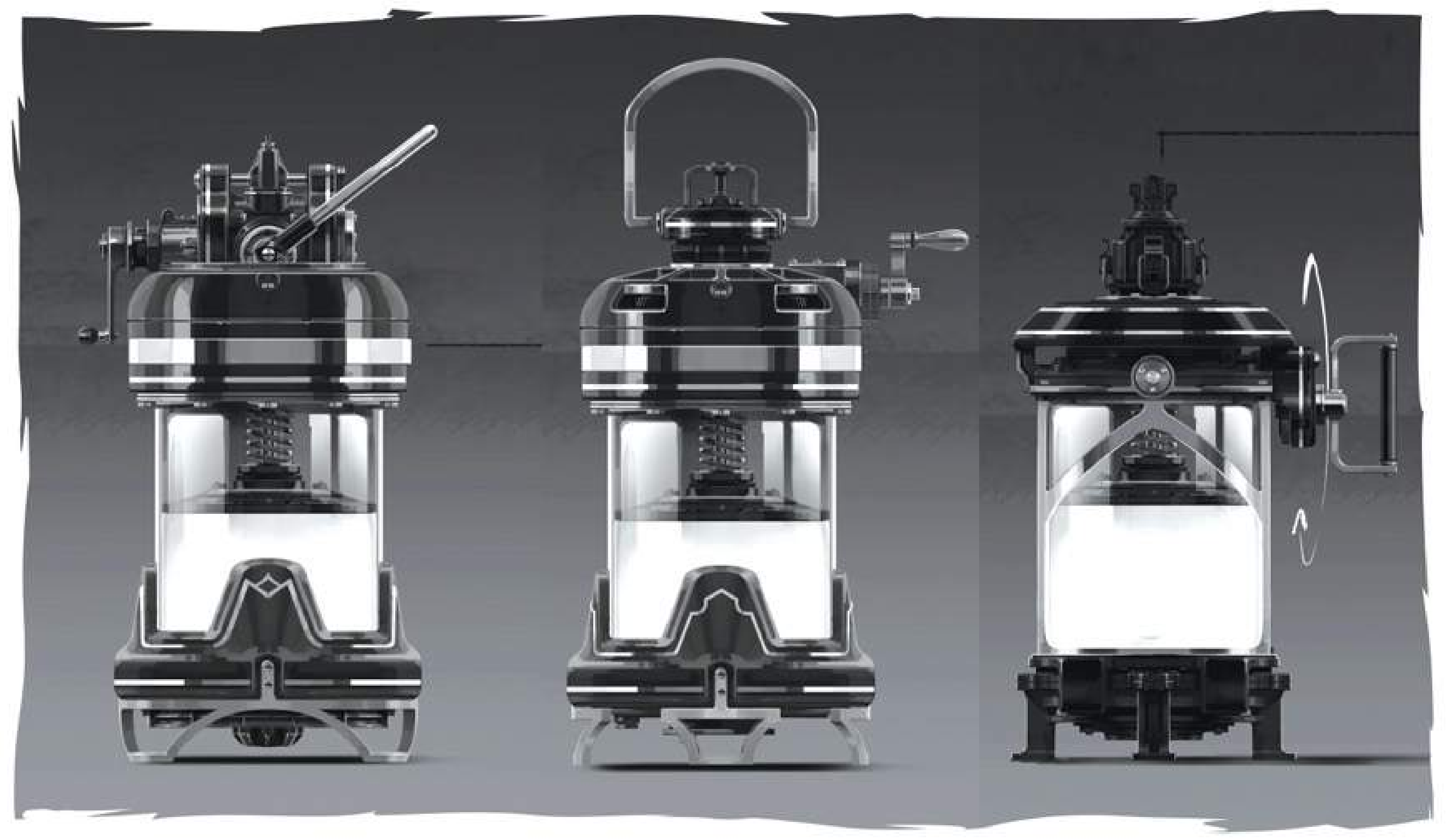


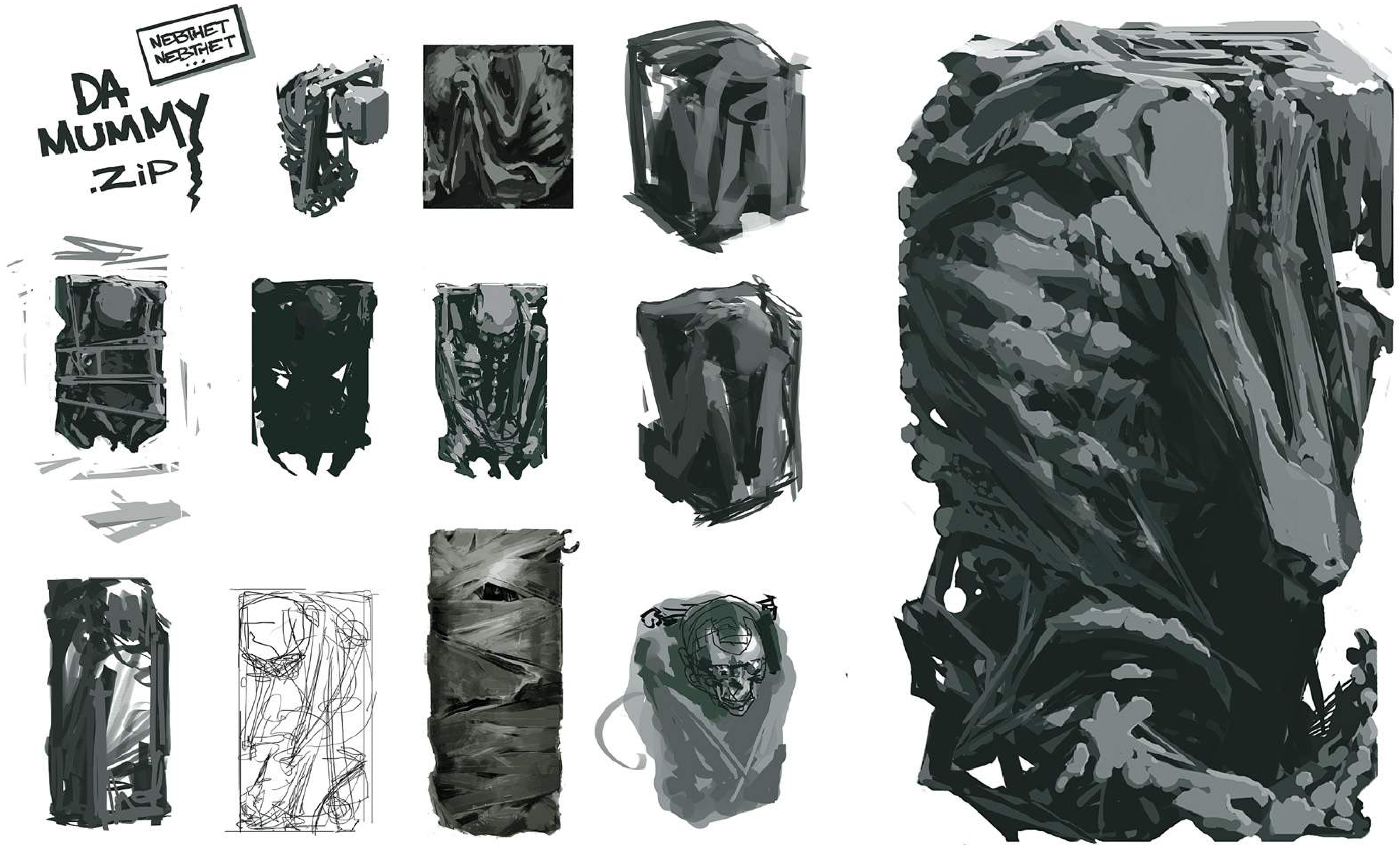

OIL TANK DISPENSER
OIL TANK DISPENSER

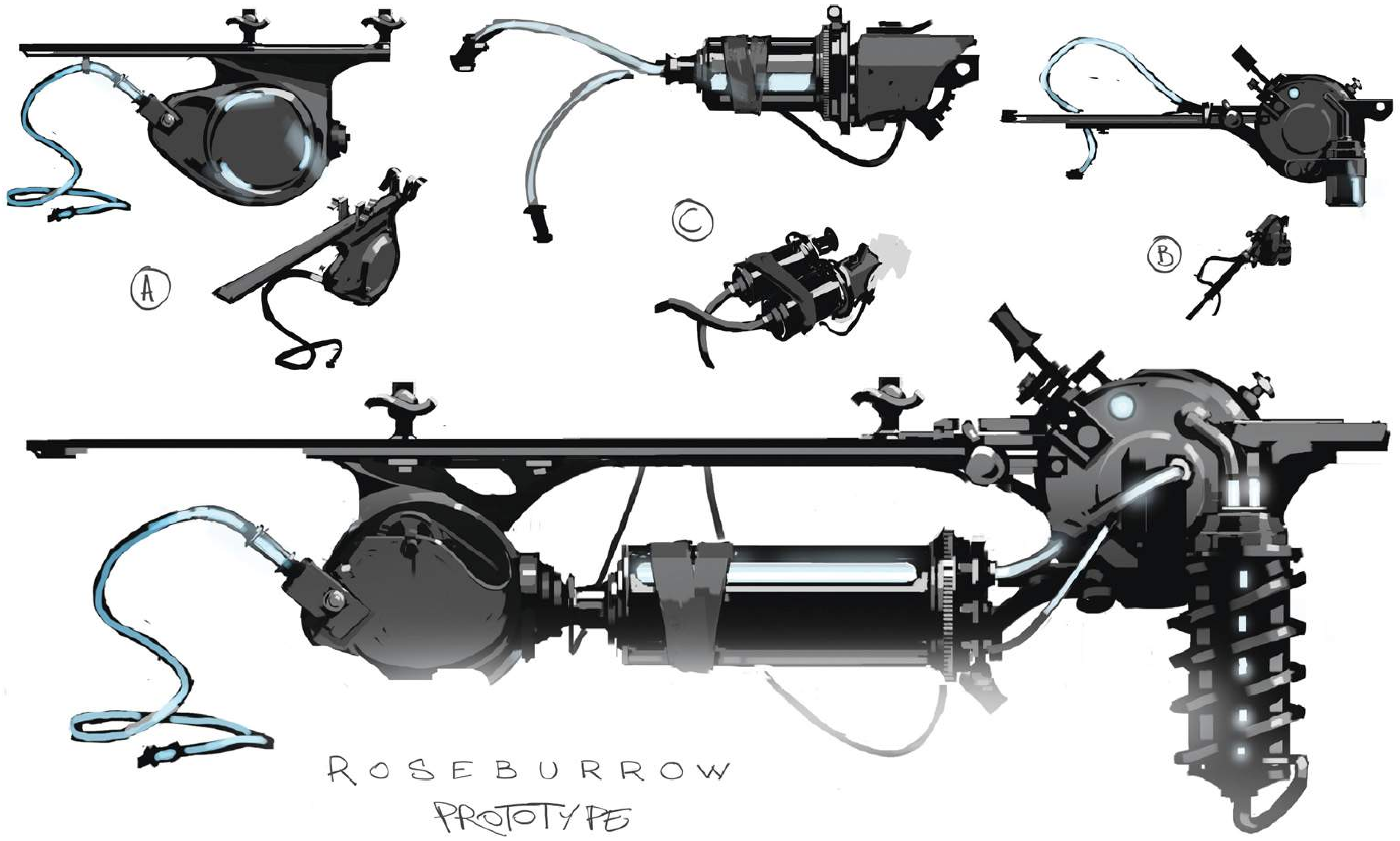




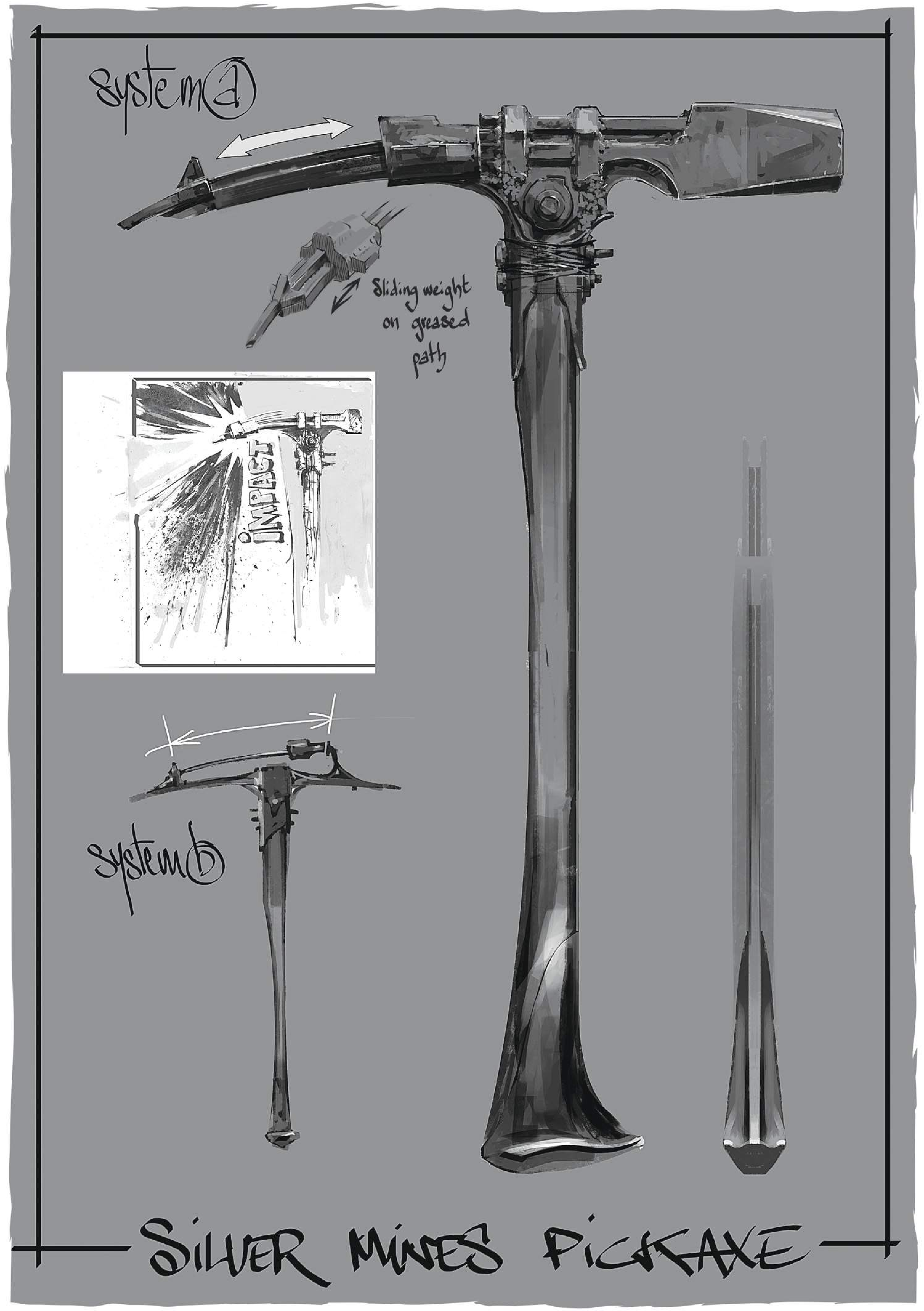
Whale Oil We introduced some devices powered by the wind as a secondary source, but we also redesigned our whale oil dispensers and batteries.
This spread: Mathieu Reydellet.

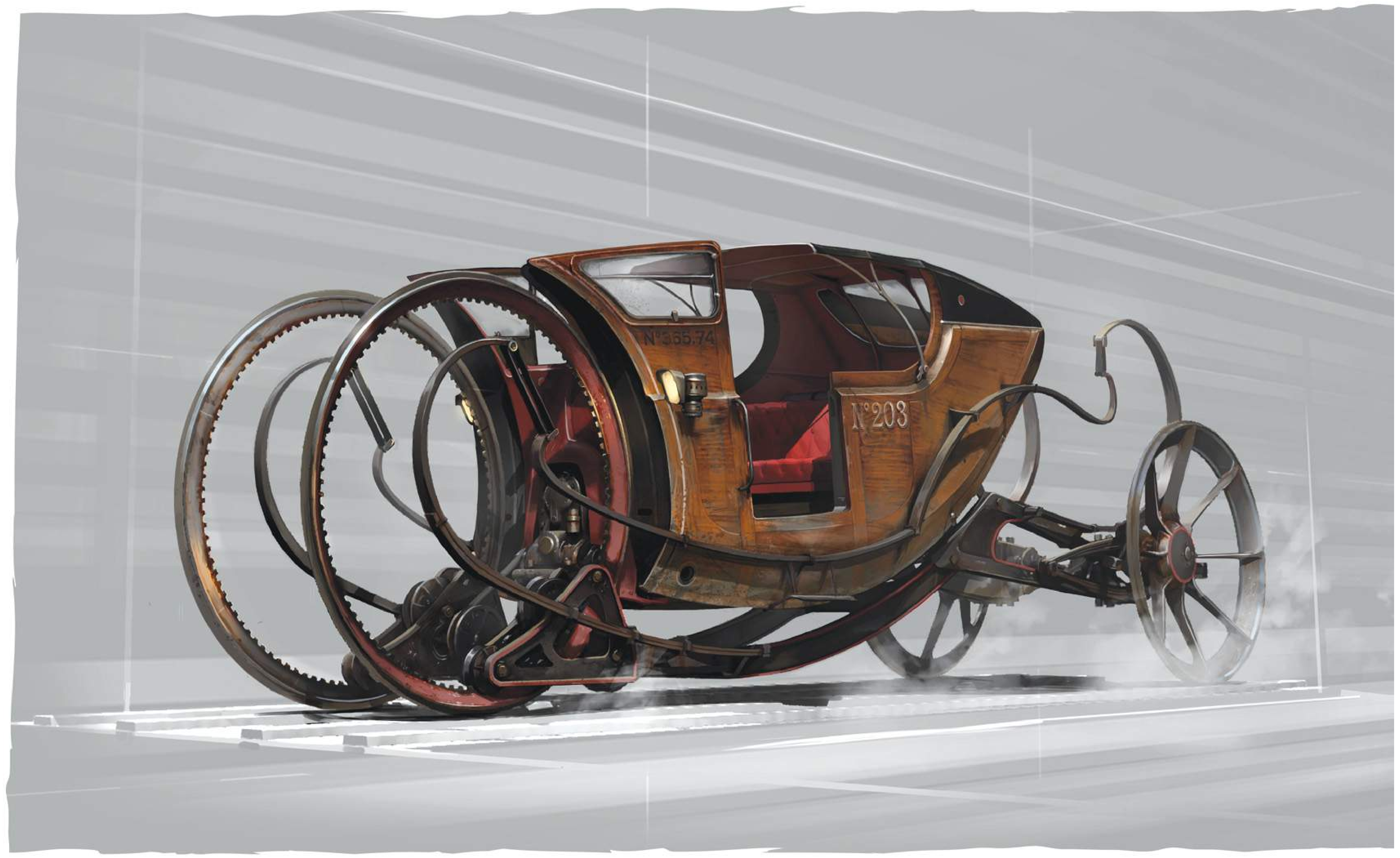



NEBTHET NEBTHET
DA MUMMY .ZIP


A
C
B
ROSEBURROW
PROTOTYPE

It's funny to see how many areas an artist can work in. One day a mummy; the next, a system to increase the strength of a pickaxe; and after that, an outdated device created by Roseburrow that inspired Sokolov's whale oil process . . . Each item in the game has its own story.
This spread: Jean-Luc Monnet.

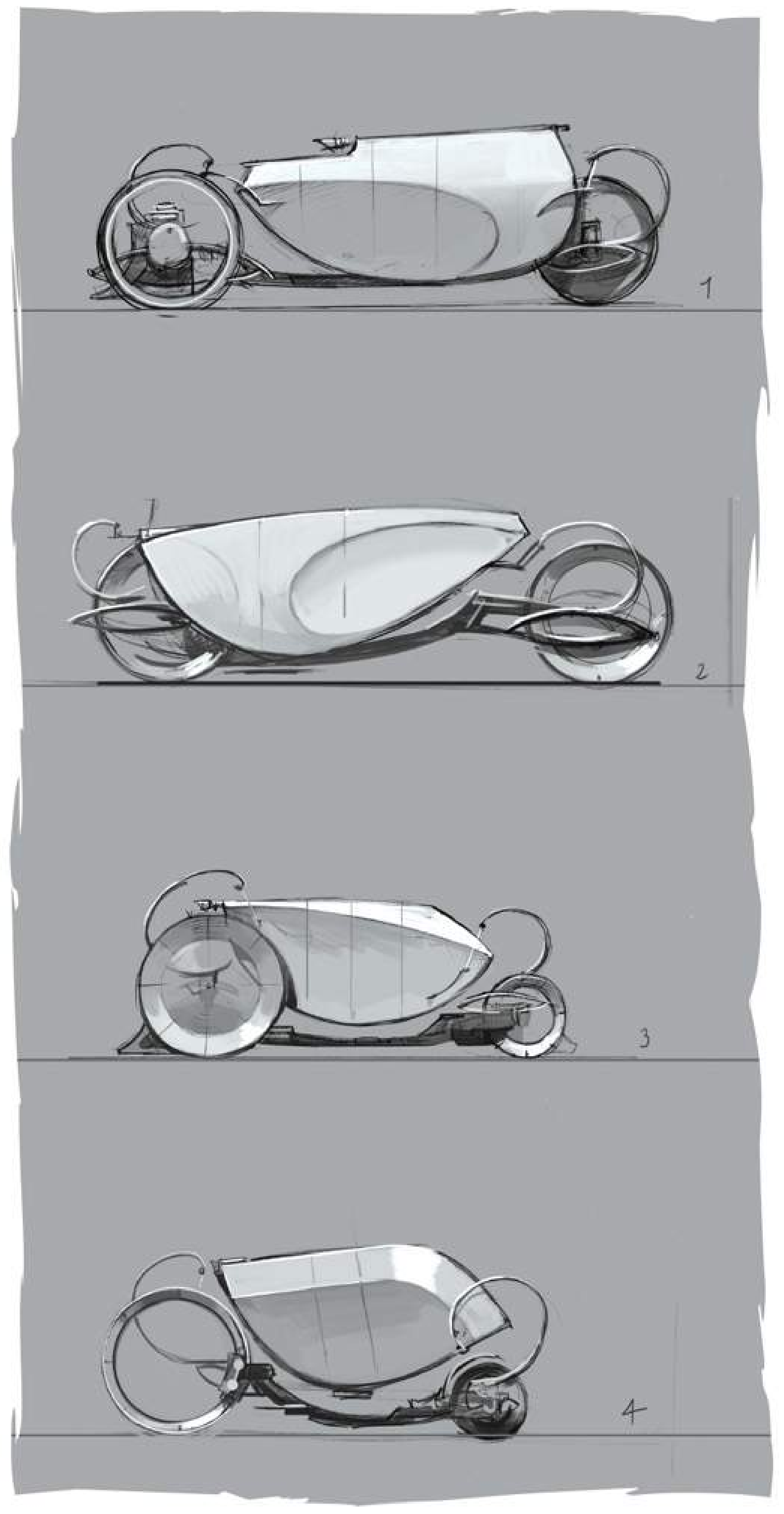

system(a)
Sliding weight on greased path
IMPACT
system(b)
SILVER MINES PICKAXE

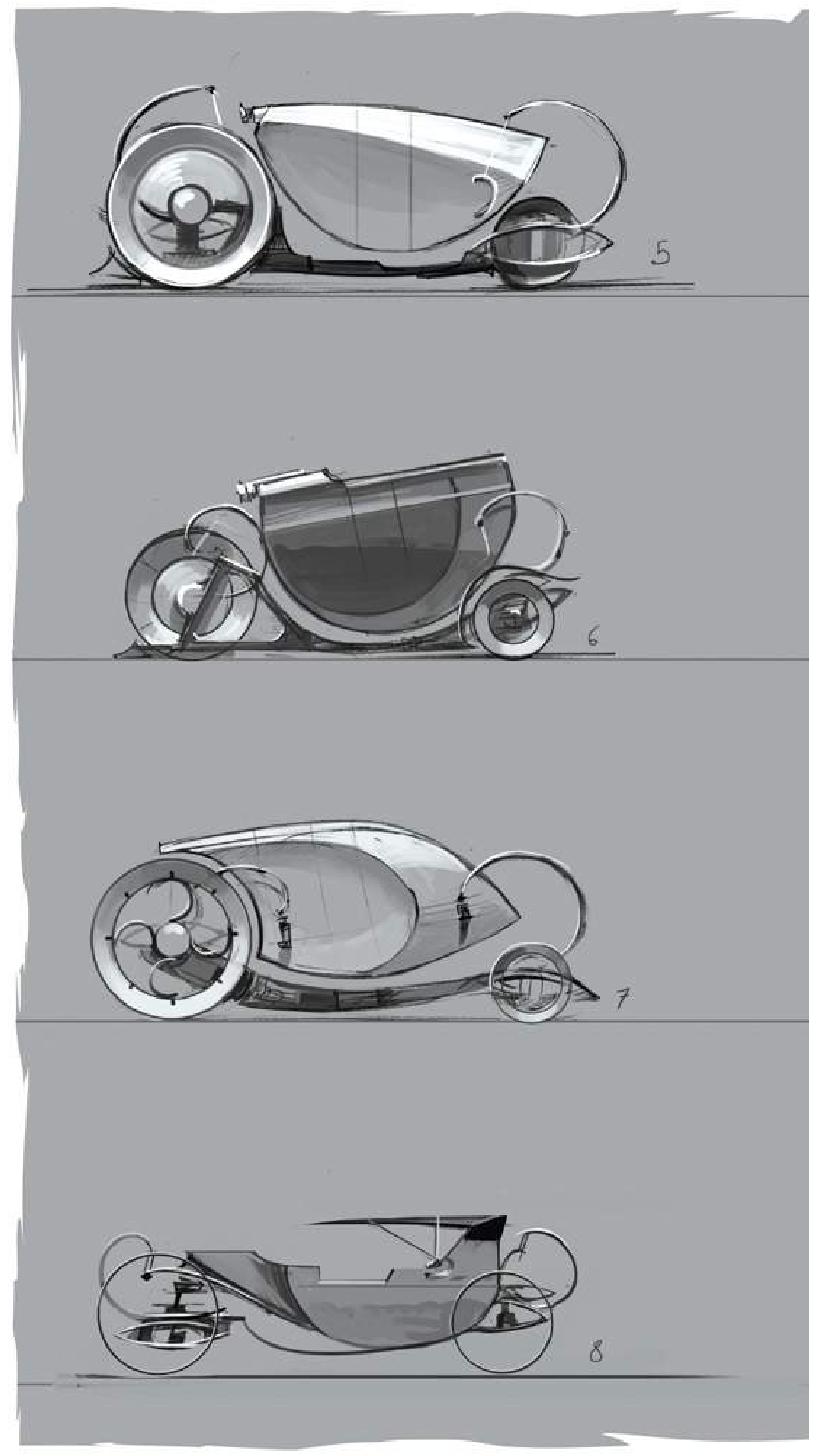


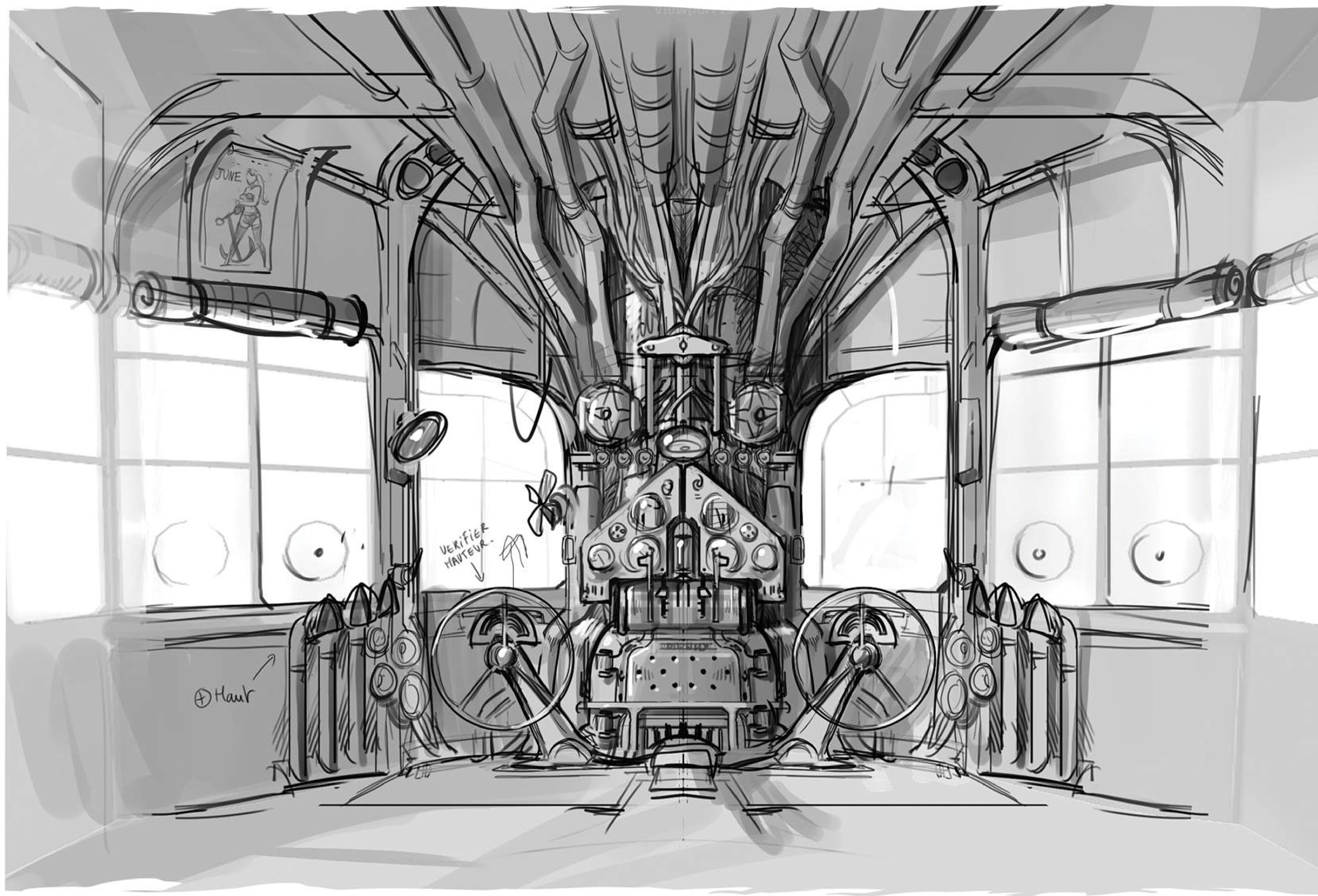
Vehicles

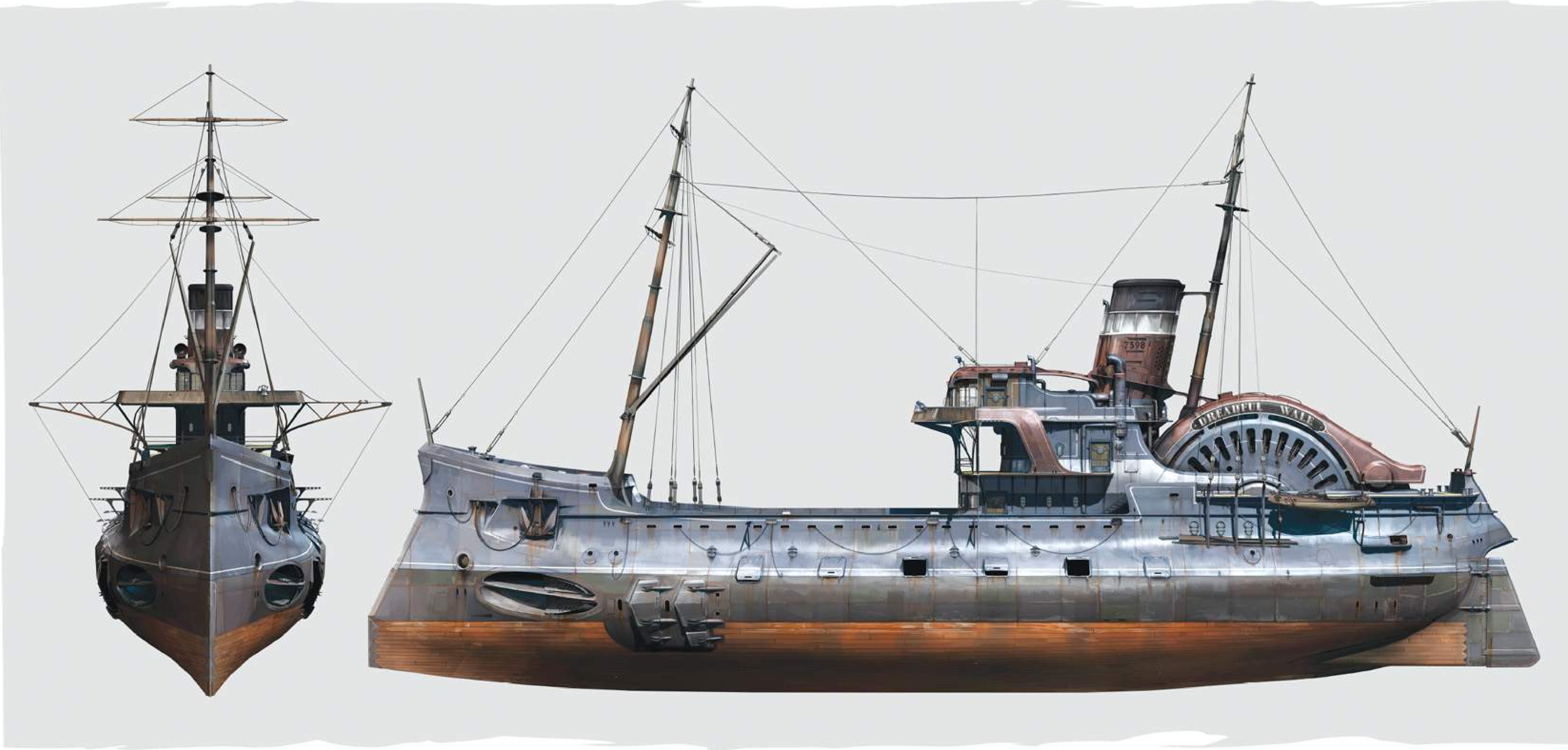
When it comes to vehicular design, our excitement reaches a peak. This is a complex process that follows established rules set by the real-world auto industry, as well as all of our game and level design constraints. The fact that these concepts are very close to the final game assets proves our artists' expertise in those domains.

This spread: 3D mockups and sketches by Aimé Jalon.

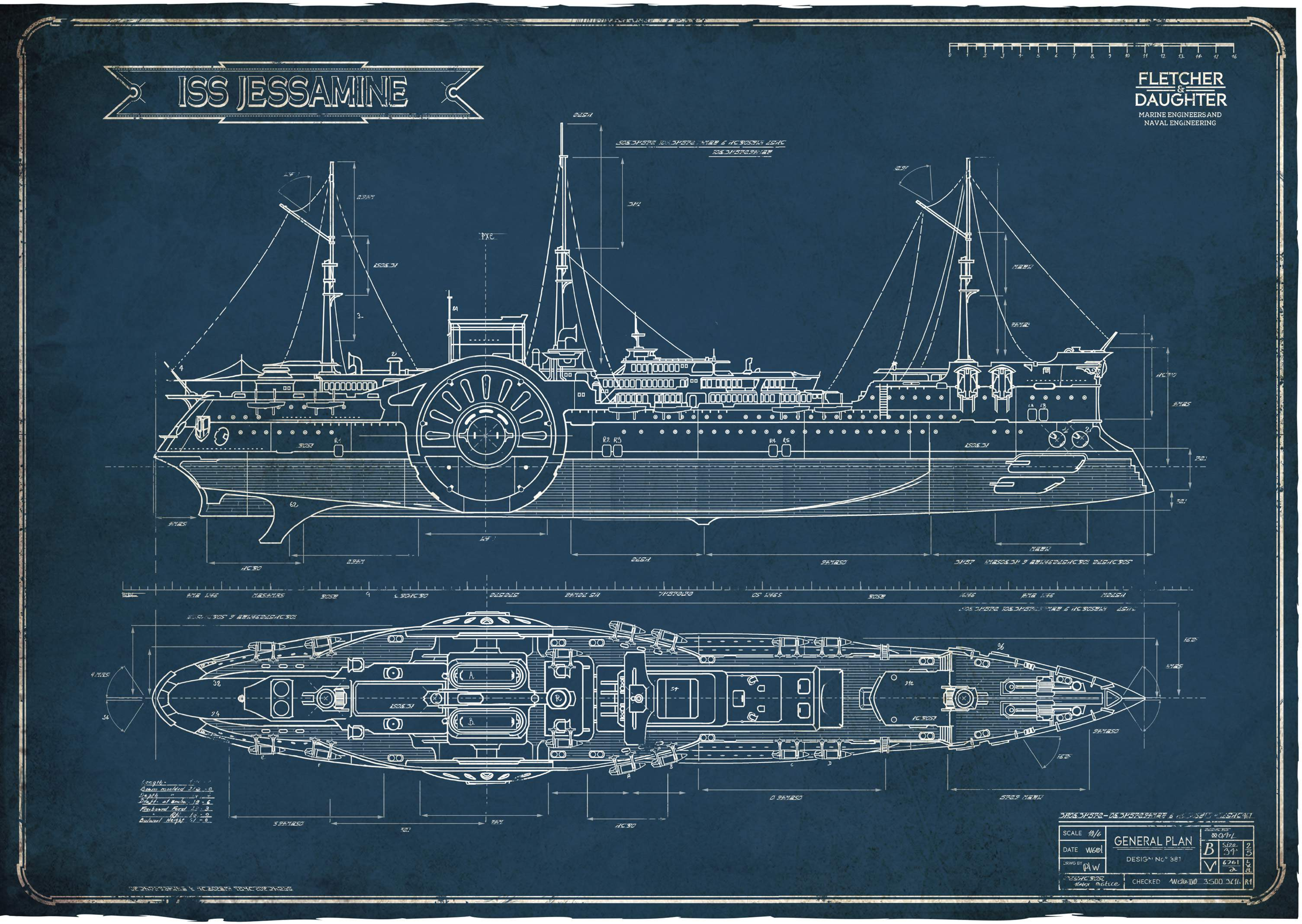




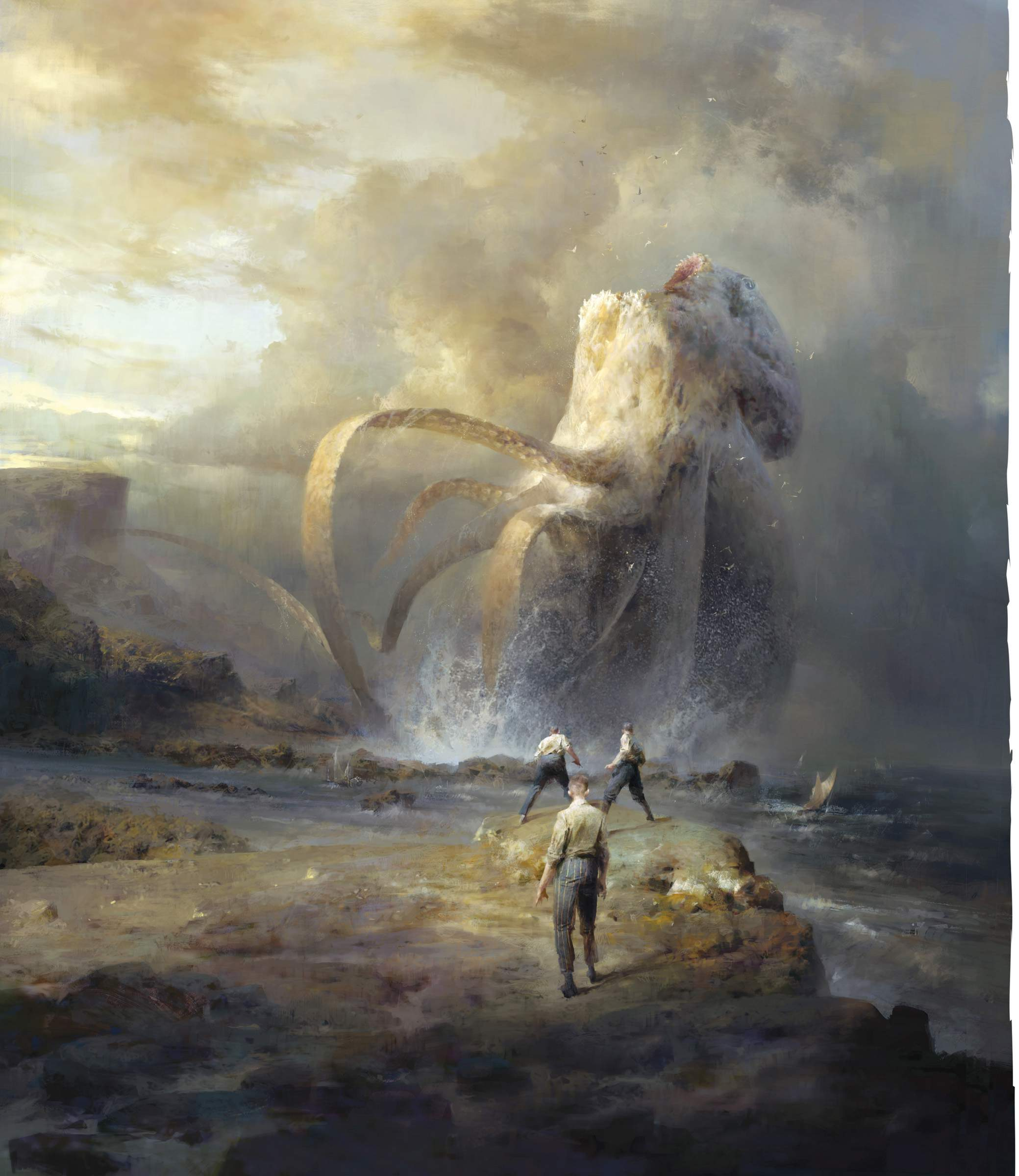




The *Dreadful Wale* (*concept above*) is not just a nice shell of a boat, but a real ship with explorable rooms inside that you visit many times throughout the game. Like the Hound Pits Pub in the first game, the *Dreadful Wale* serves as your hub between the different missions.


ISS JESSAMINE
FLETCHER & DAUGHTER
MARINE ENGINEERS AND
NAVAL ENGINEERING
Length-
Beam moulded 31'0 -0
Depth
Draft at anchor 19 -6
Freeboard Ford 12 -3
Aft 12 -0
Bulwark Height 51 -0
SCALE 10/6
DATE W601
DRWG BY PAW
GENERAL PLAN
DESIGN No 381
CHECKED
B
Size 34
2/5
R1

Sometimes designs, missions, and characters need to be cut from a game, because it suddenly makes sense not to have them. In this case, we scrapped this ship, the ISS *Jessamine*, but we then decided to use what was left, which is how this blueprint came to be. The artist's work is preserved! *Left:* Aimé Jalon.



Illustration

"*. . . knock . . . knock . . . . . . KNOCK . . .*"

Whether it's a sketch, a drawing, or a model, concept art is the visual fruit of your imagination that shows a design . . .

An illustration, on the other hand, takes a design and incorporates it in a setting. Illustrations are visual storytelling with a point of view and something to say.

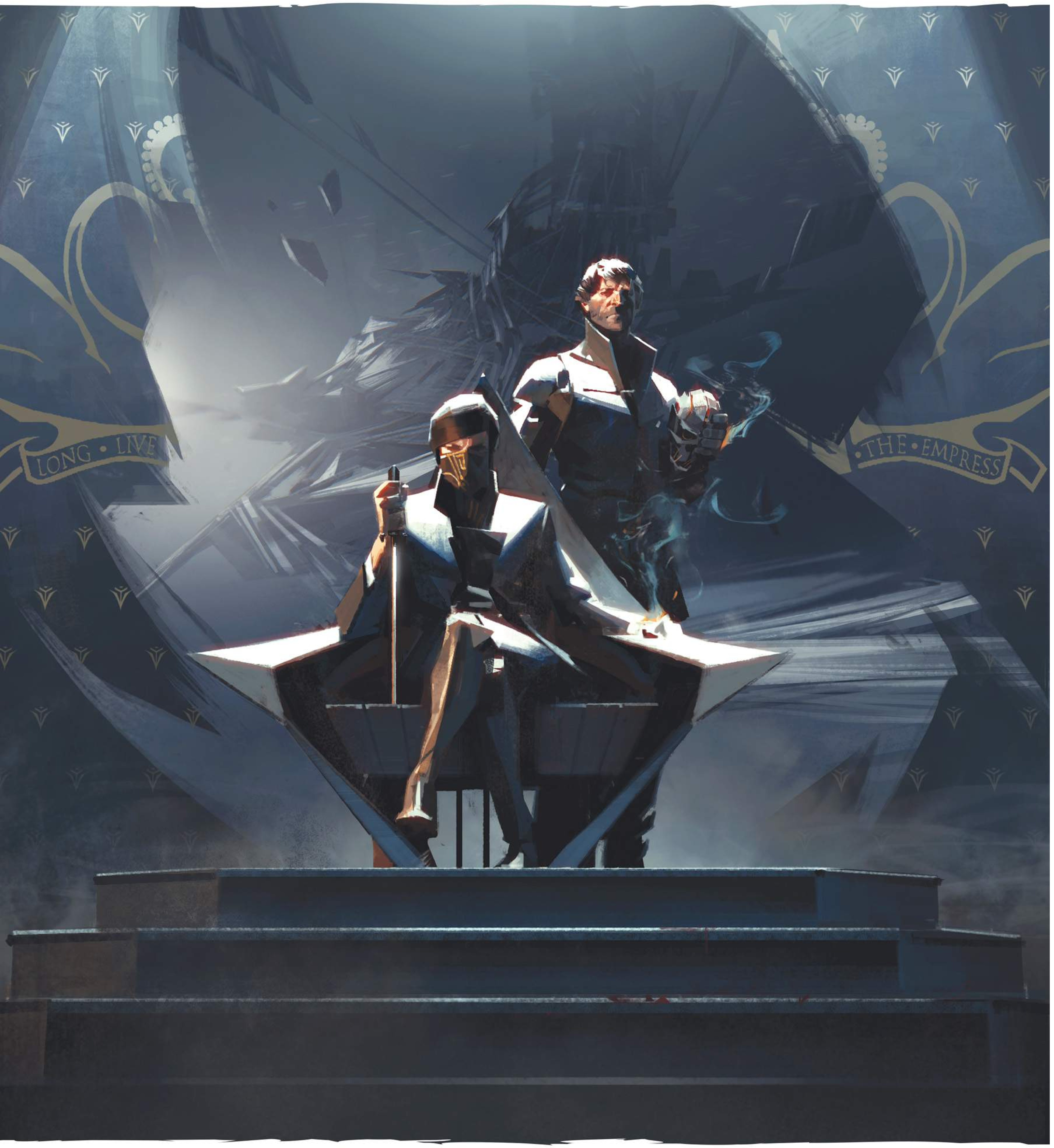
There's no bigger excitement in the art department than when we start those illustrations, and it's enhanced by having great designs in our hands. The real success of an illustration comes when both the content and the realization are in perfect harmony. This is part of our spirit: hire the best talent and build a team of different specialists with strong personalities and individual worldviews.

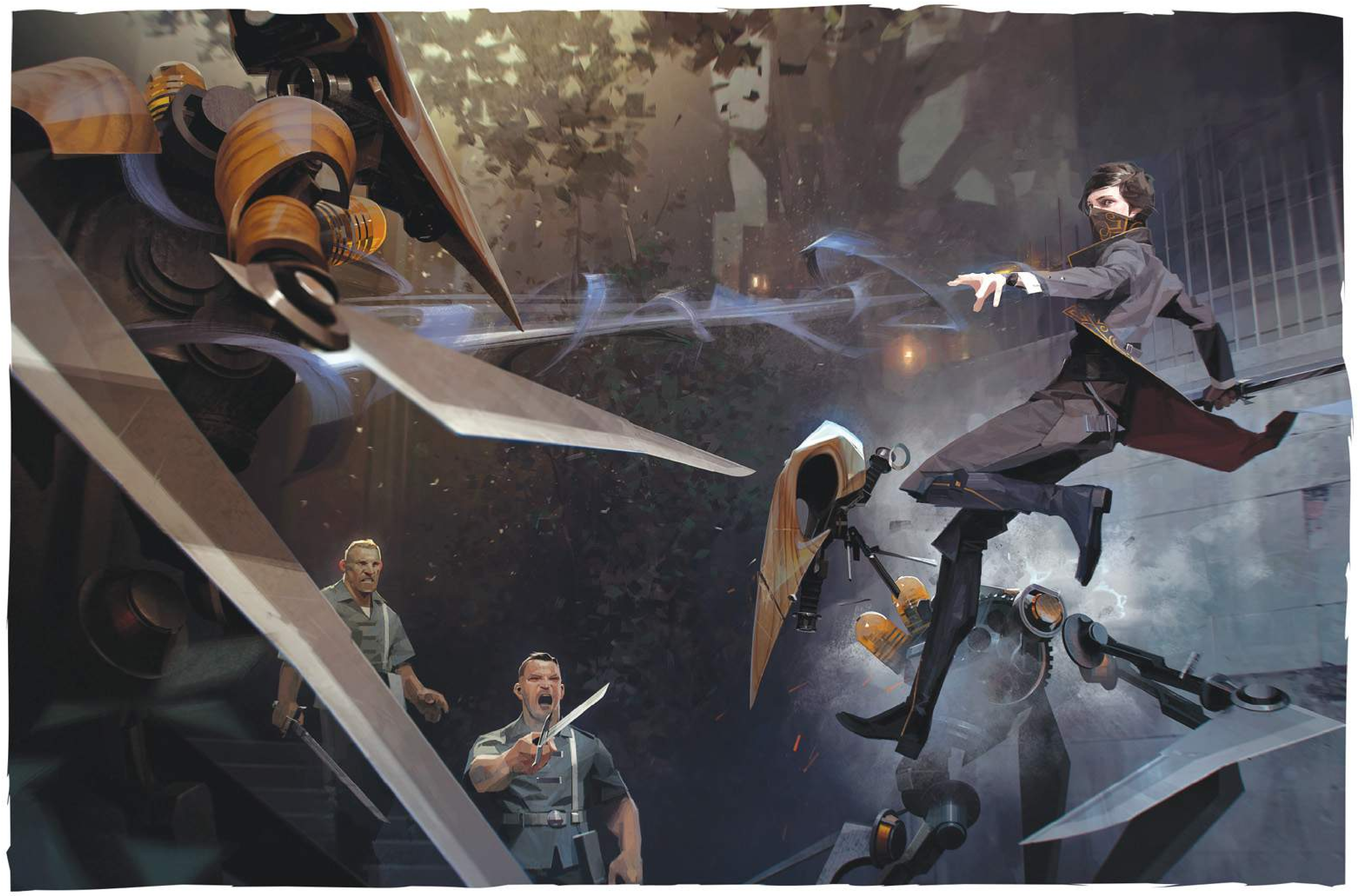
We don't aim to simply produce visuals for our games. We create art, applying what we've learned in our respective fine art schools (composition, colors, perspective, messages, etc.). And we manage everything with style.

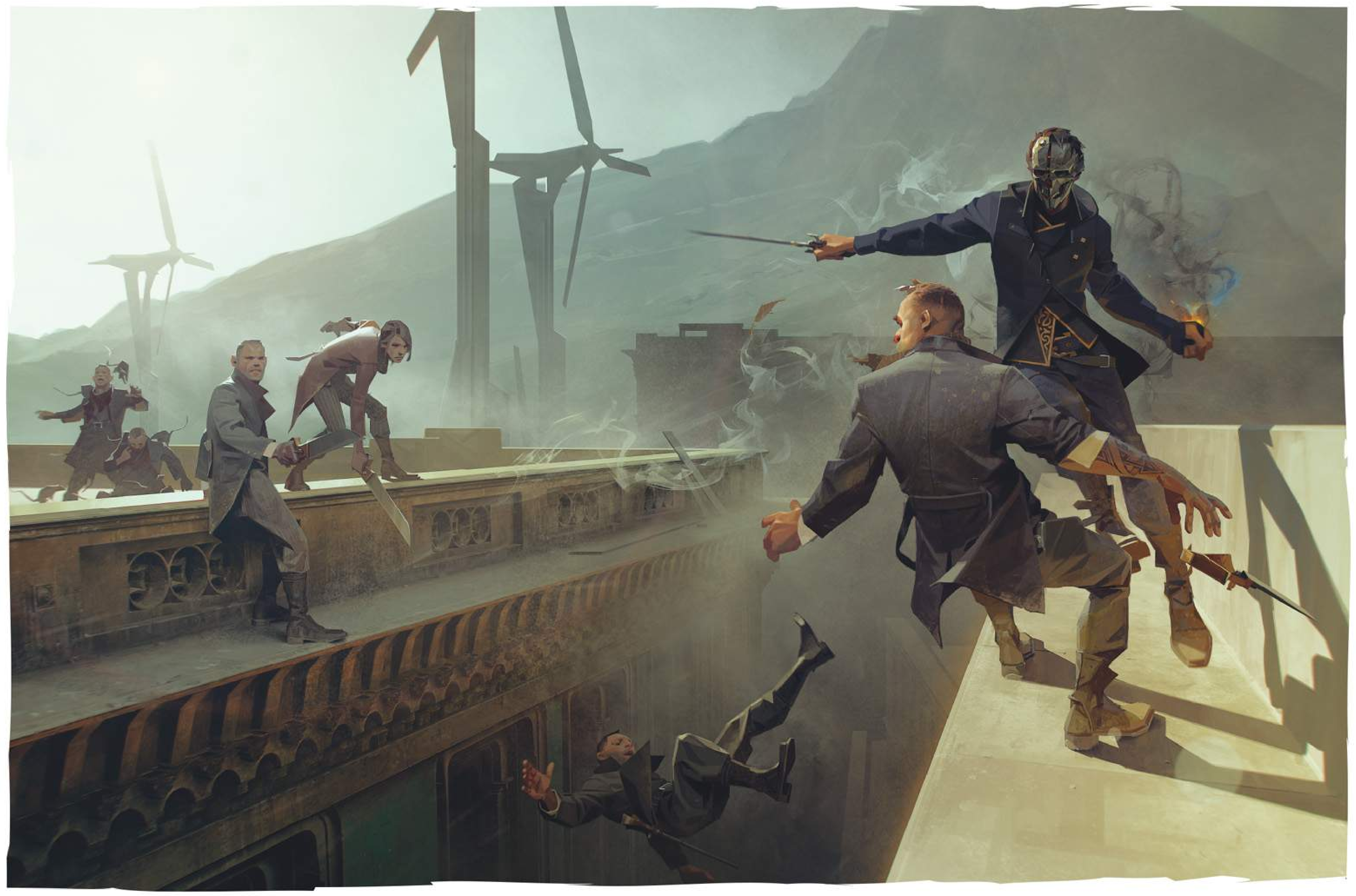
We had a lot of fun selecting which real-world artist would best represent an artist inside the game, and which style would match which painter (including Sokolov, Delilah, and unknown artists). That's how we added our "legends" paintings in the game. The work of Piotr Jablonski was a perfect fit for this idea, and the result is stunning: stories and legends from the inhabitants or explorers depicted with a distinctive style.

The game inspires the illustrators, and the illustrations inspire the artists of the game. We even reached a point in the project where the lines became blurred, with some people getting confused about whether they were looking at an illustration or a screenshot!

Left: Piotr Jablonski.

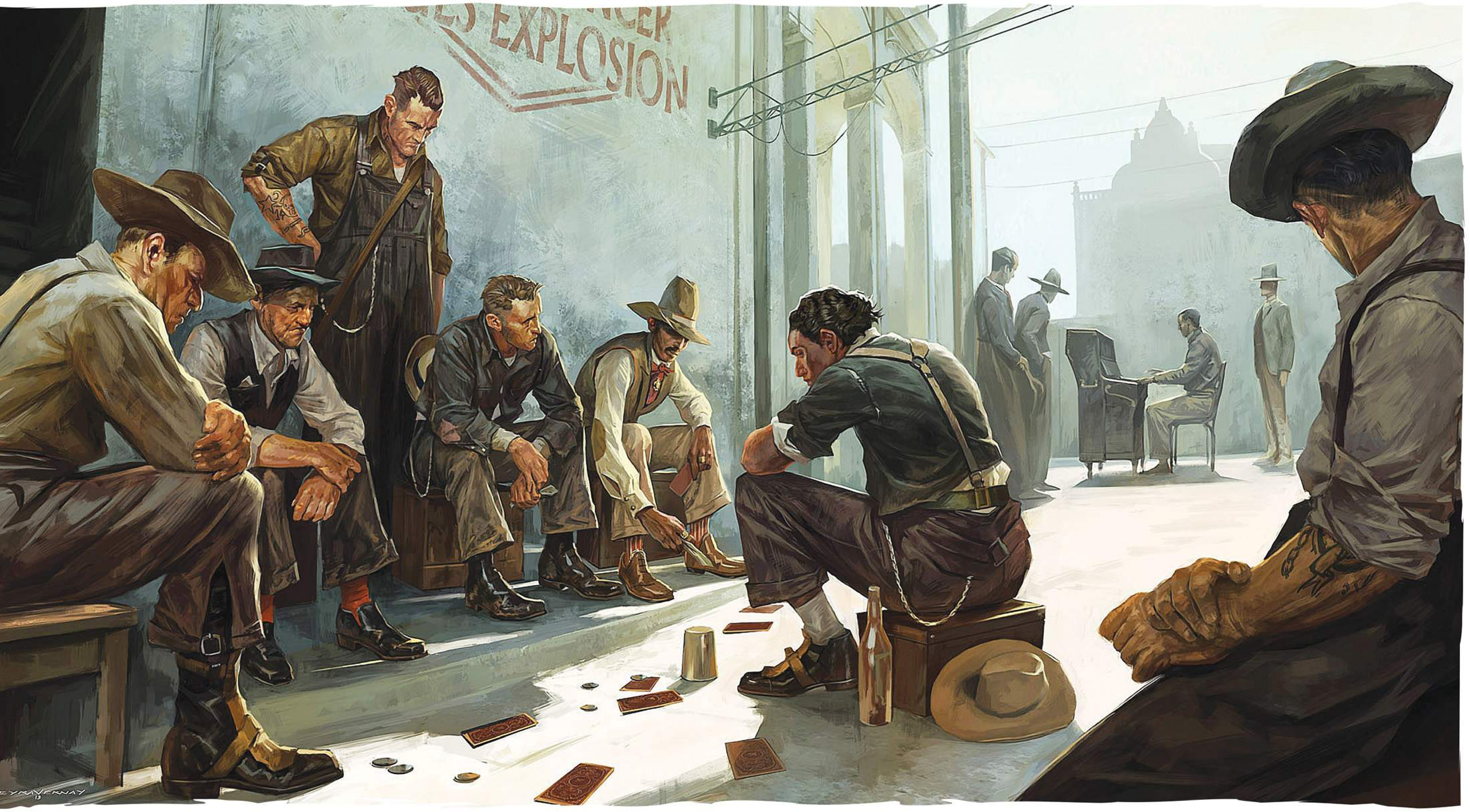




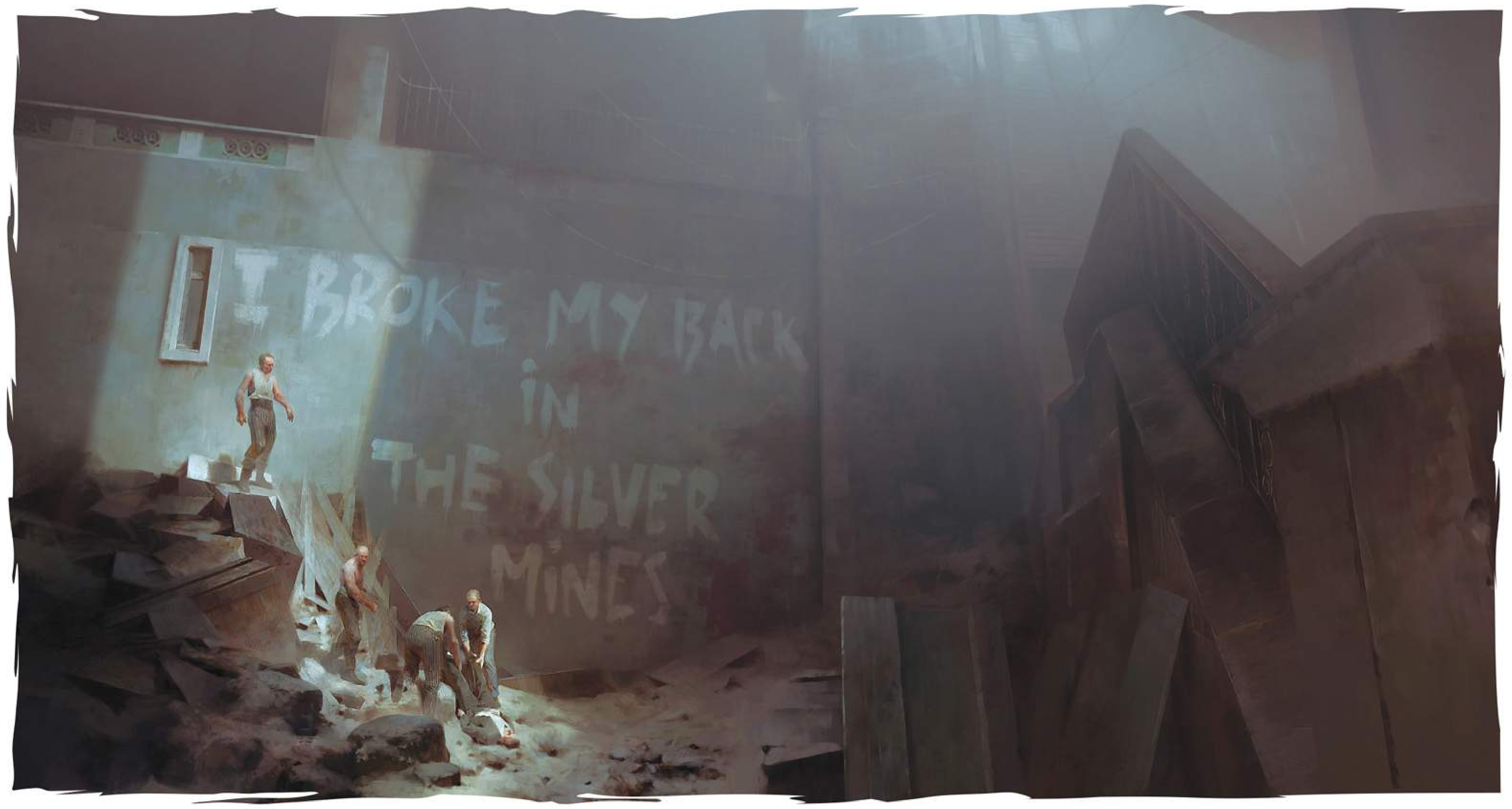


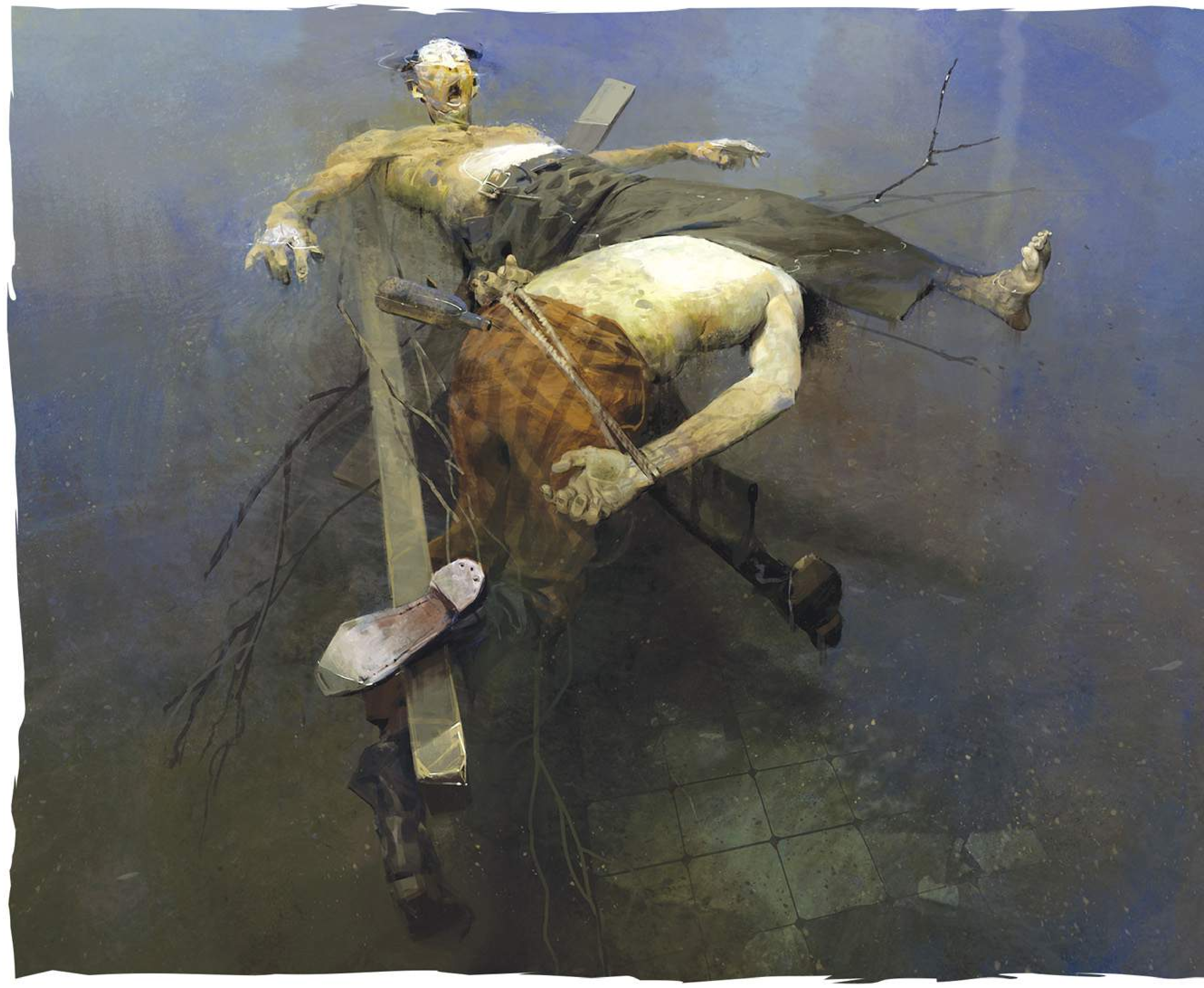
Sometimes an artist needs to be able to summarize the game with a single image . . . and then promote it with two exciting magazine covers (see the *Dishonored 2* issue of *Game Informer*)!
This spread: Sergey Kolesov.

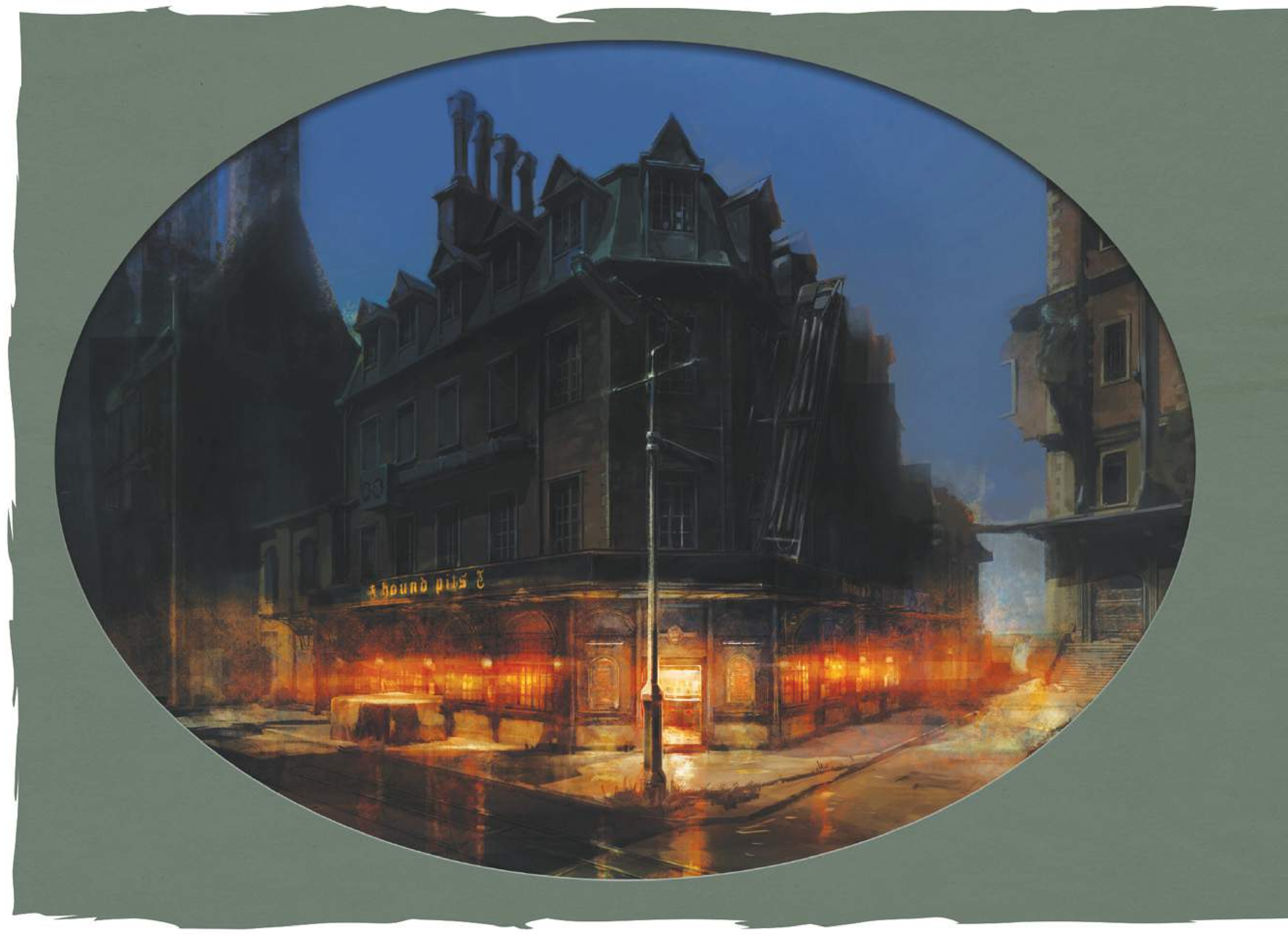
After months of discussions, lots of references, and establishing pillars, we created this, the very first illustration of *Dishonored 2*. It depicts a ceremony for the Duke and also reveals details of the era and the setting through the dramatization and the situations of the different people shown.
Above: Sergey Kolesov.

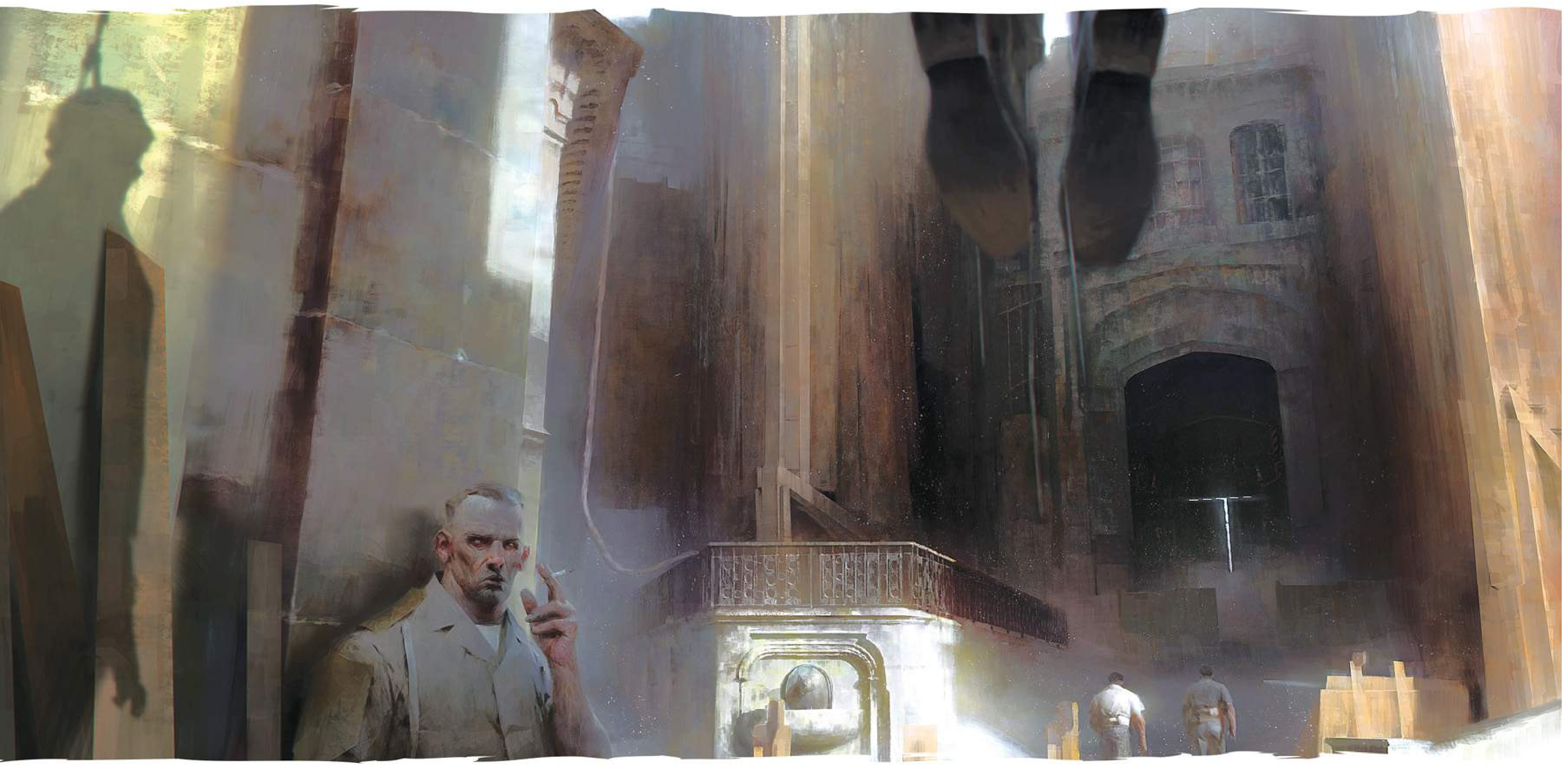


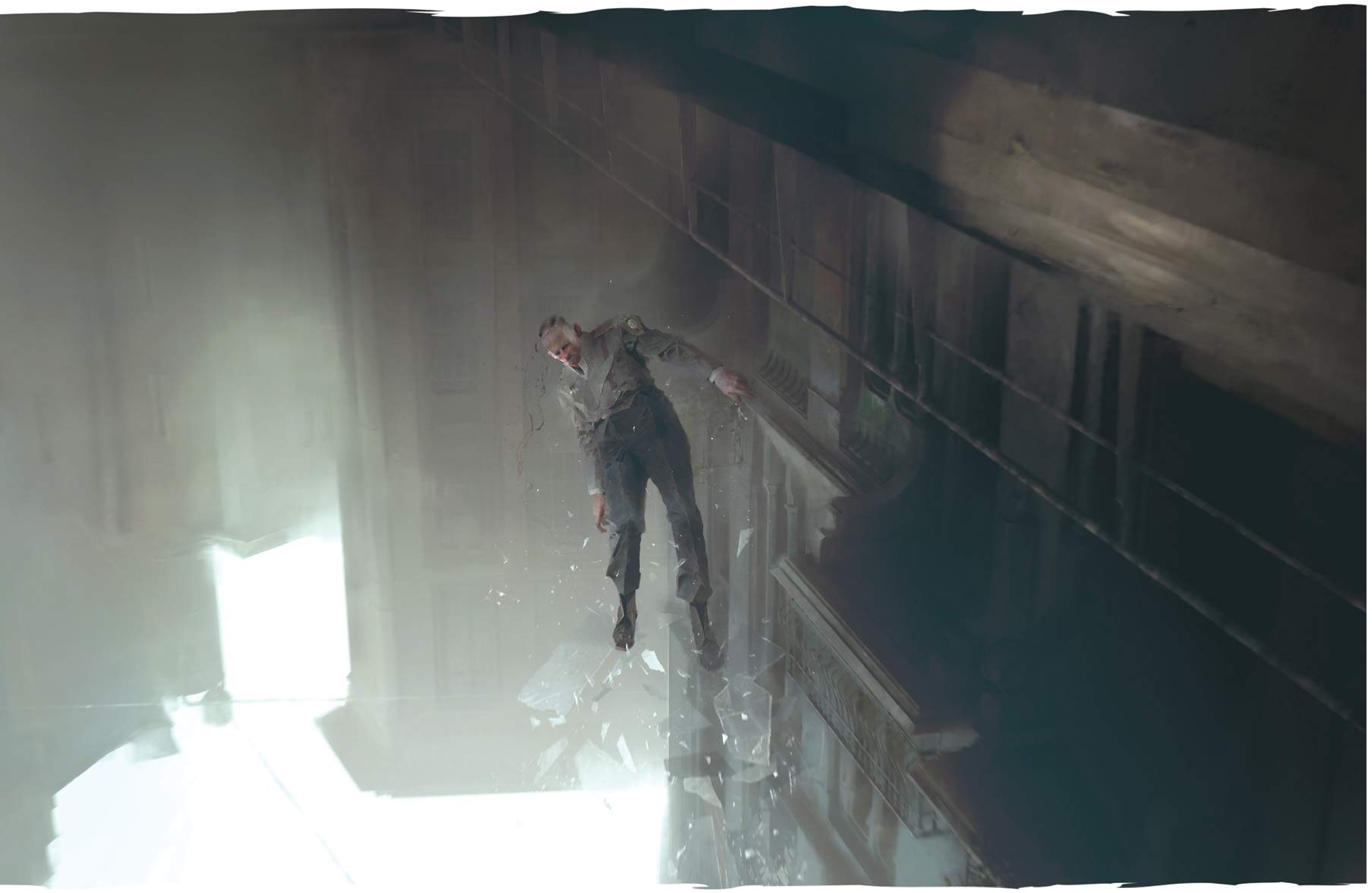
These depictions of the citizens' lives (and deaths) have a hint of romanticism. *Above:* Cédric Peyraverney. *Right*: Piotr Jablonski. *Opposite, top:* Sergey Kolesov. *Opposite, bottom:* Jean-Luc Monnet.

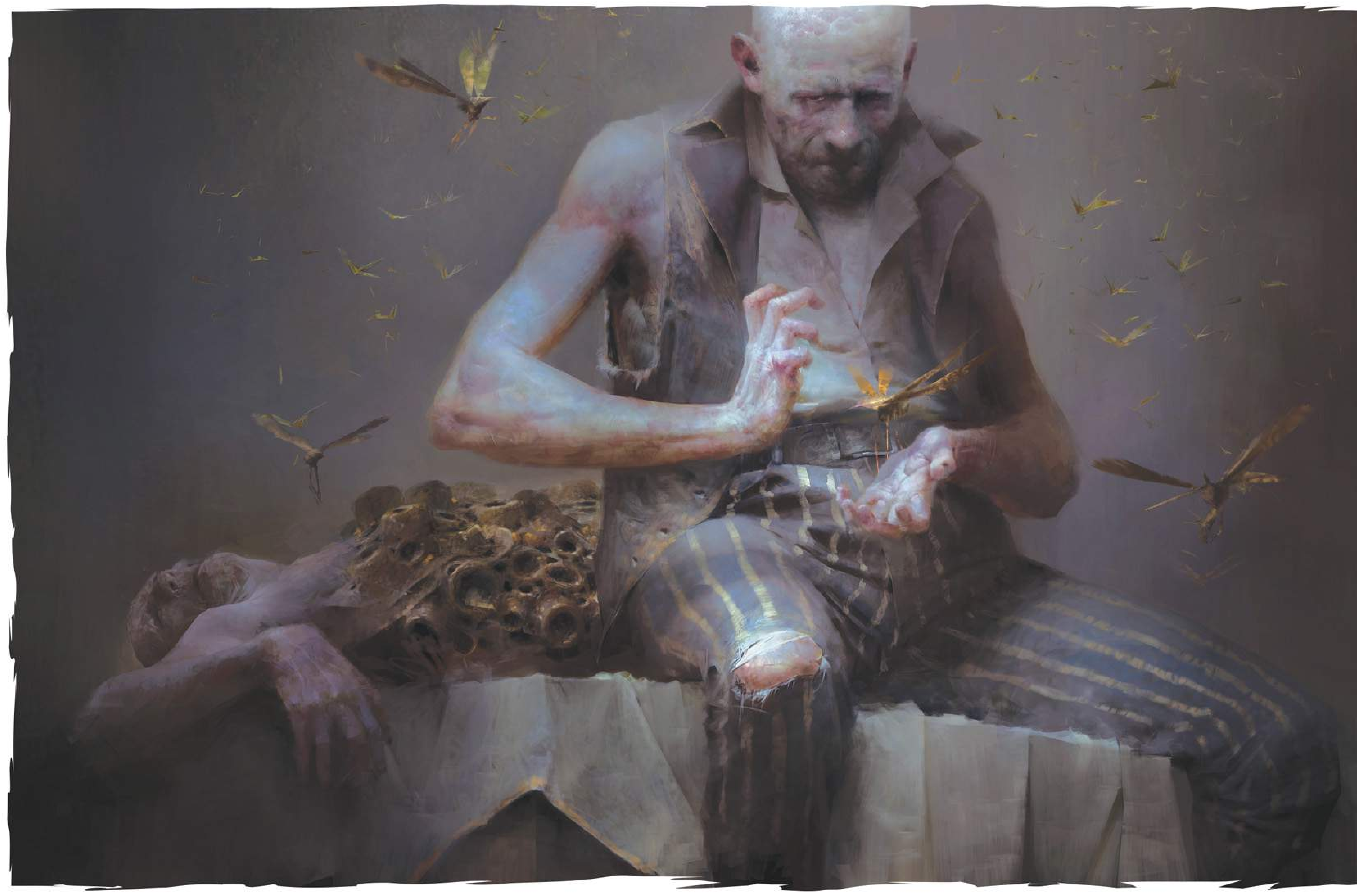

I BROKE MY BACK
in
THE SILVER
MINES

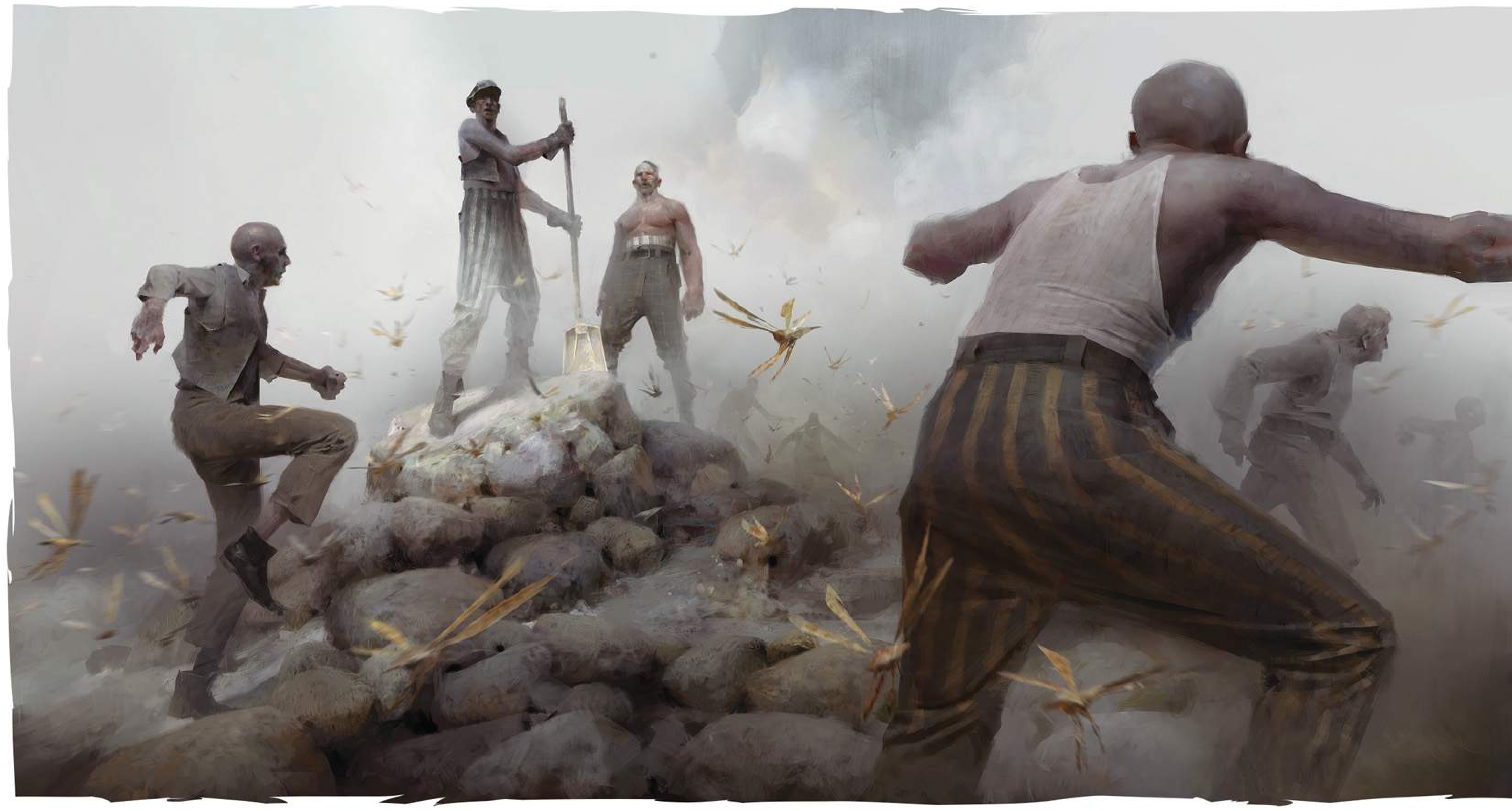




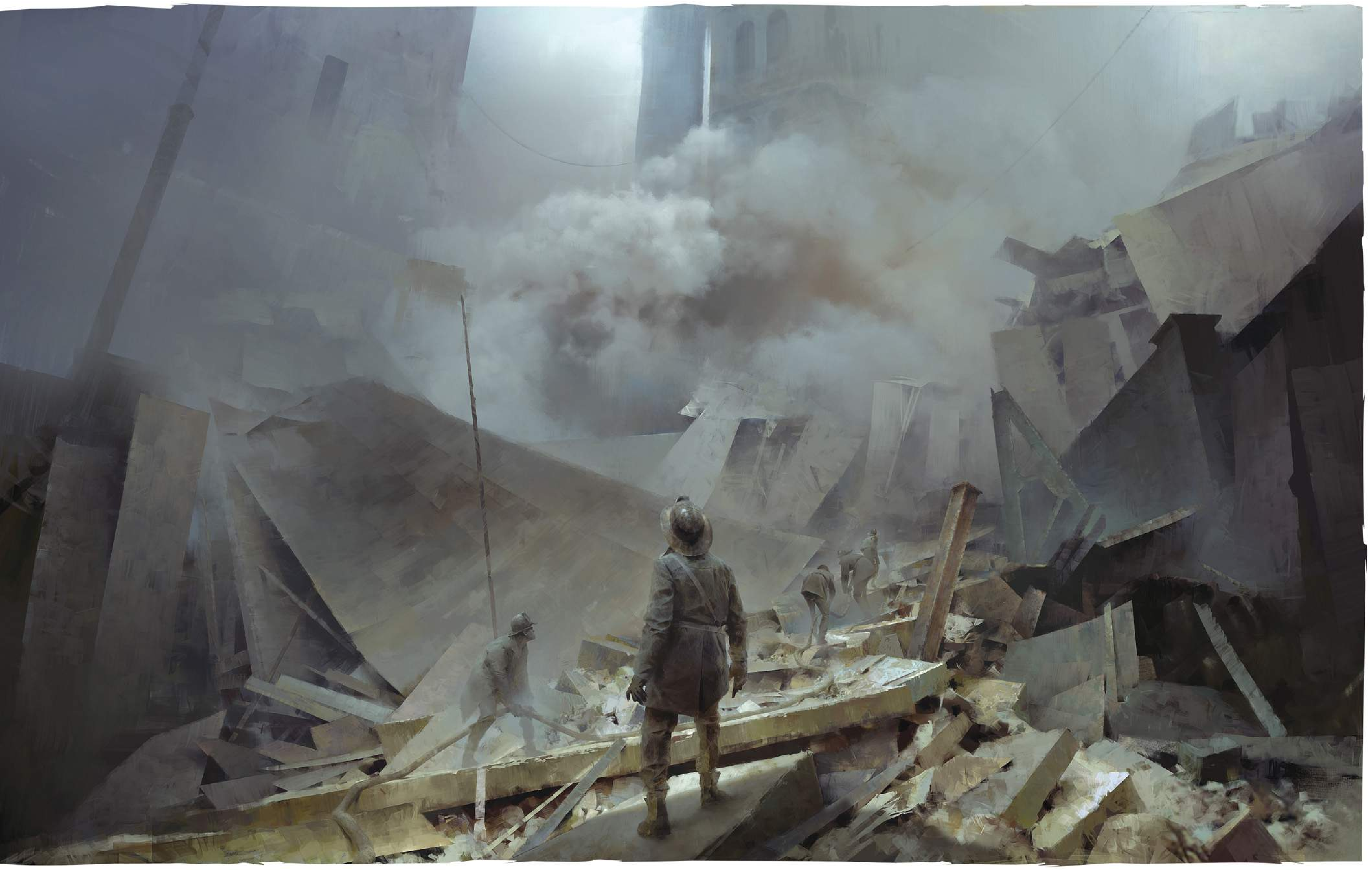




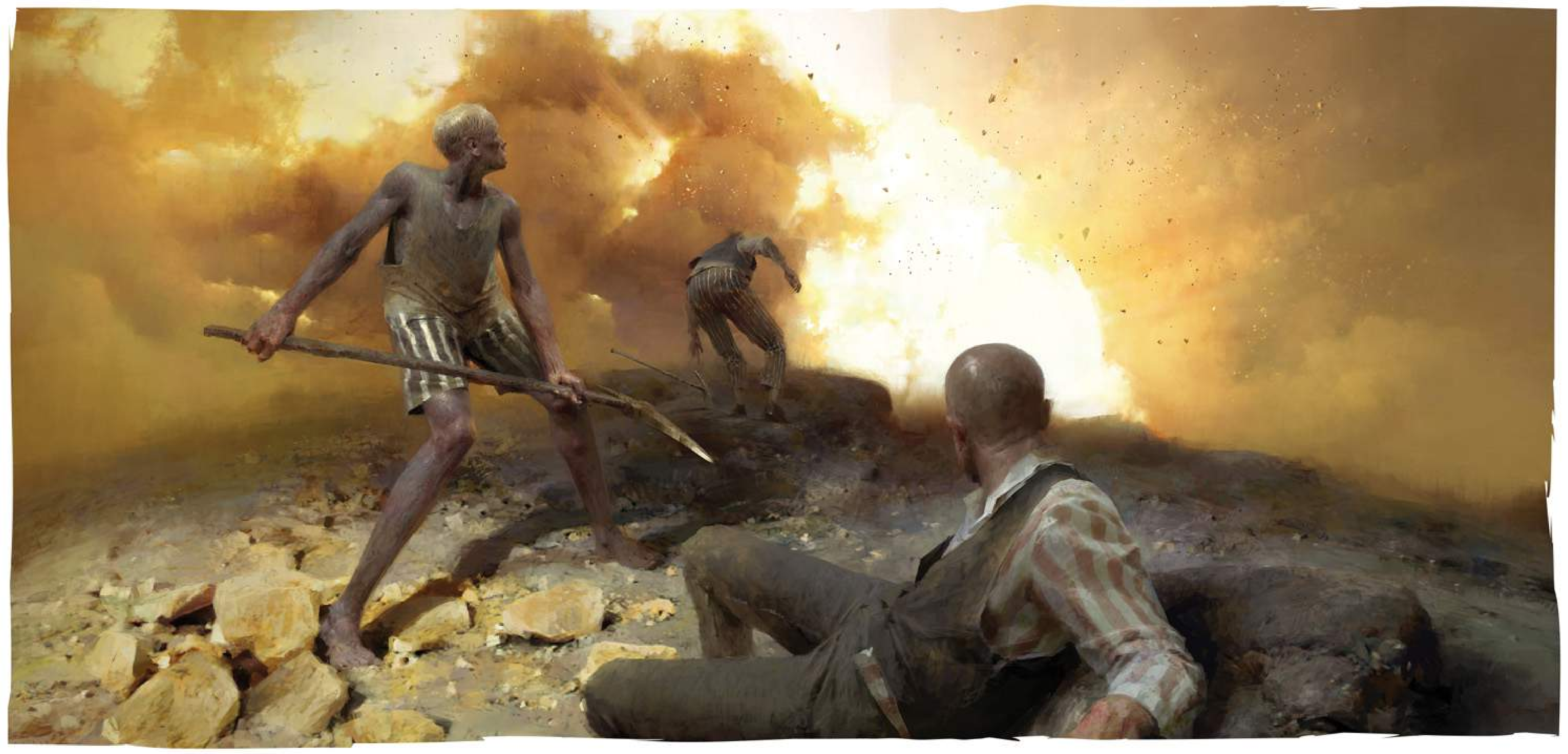


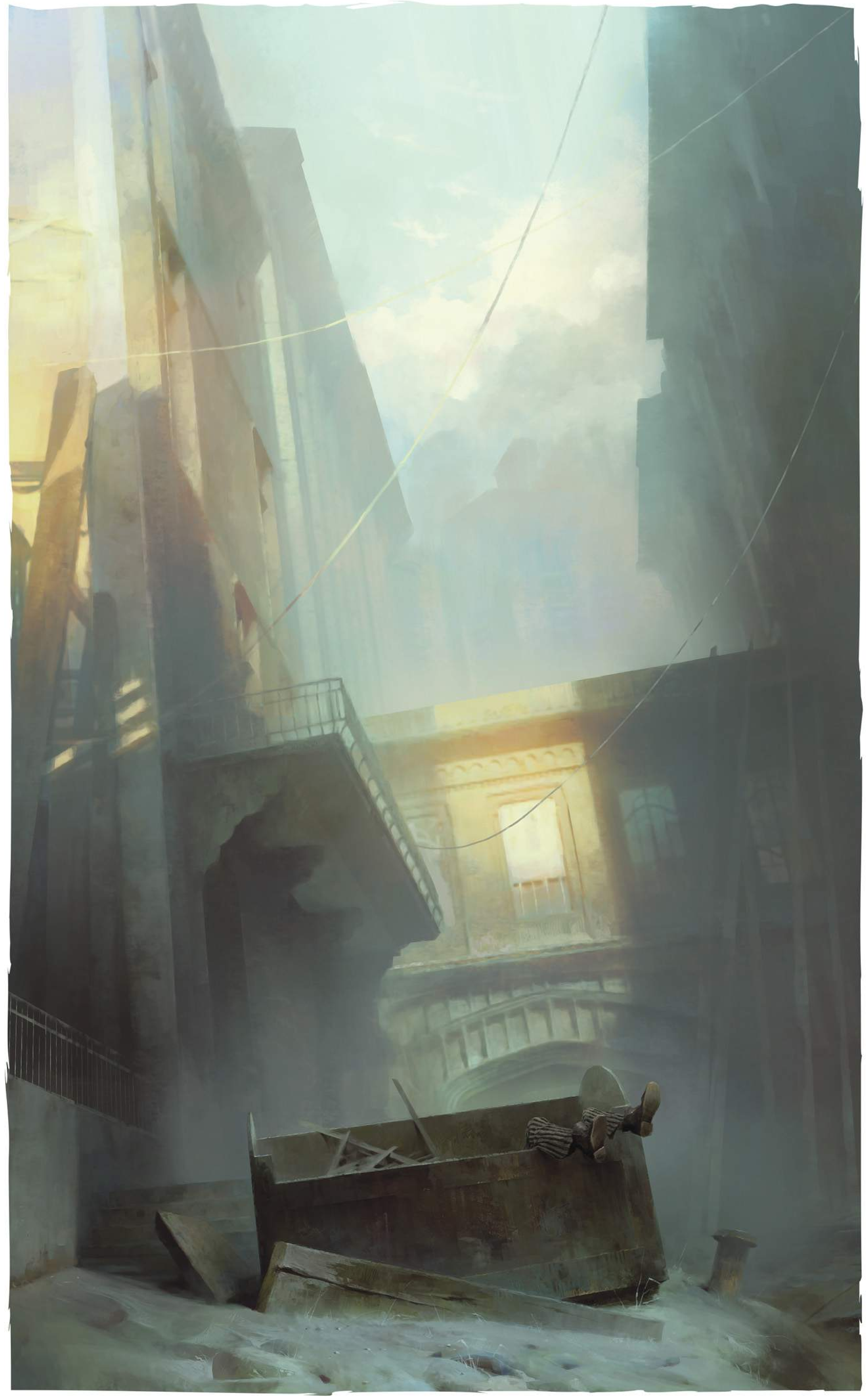


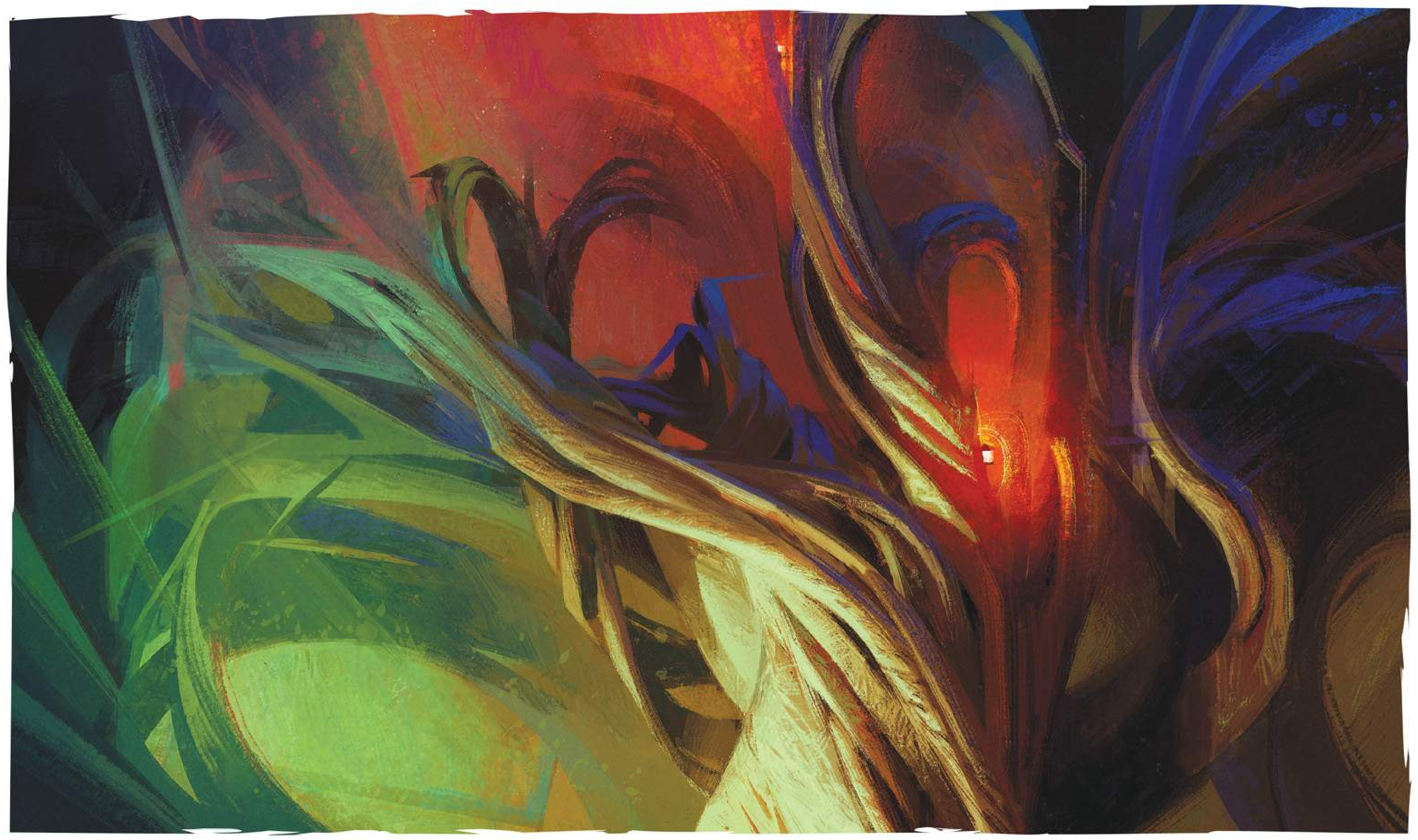
This spread: Piotr Jablonski.

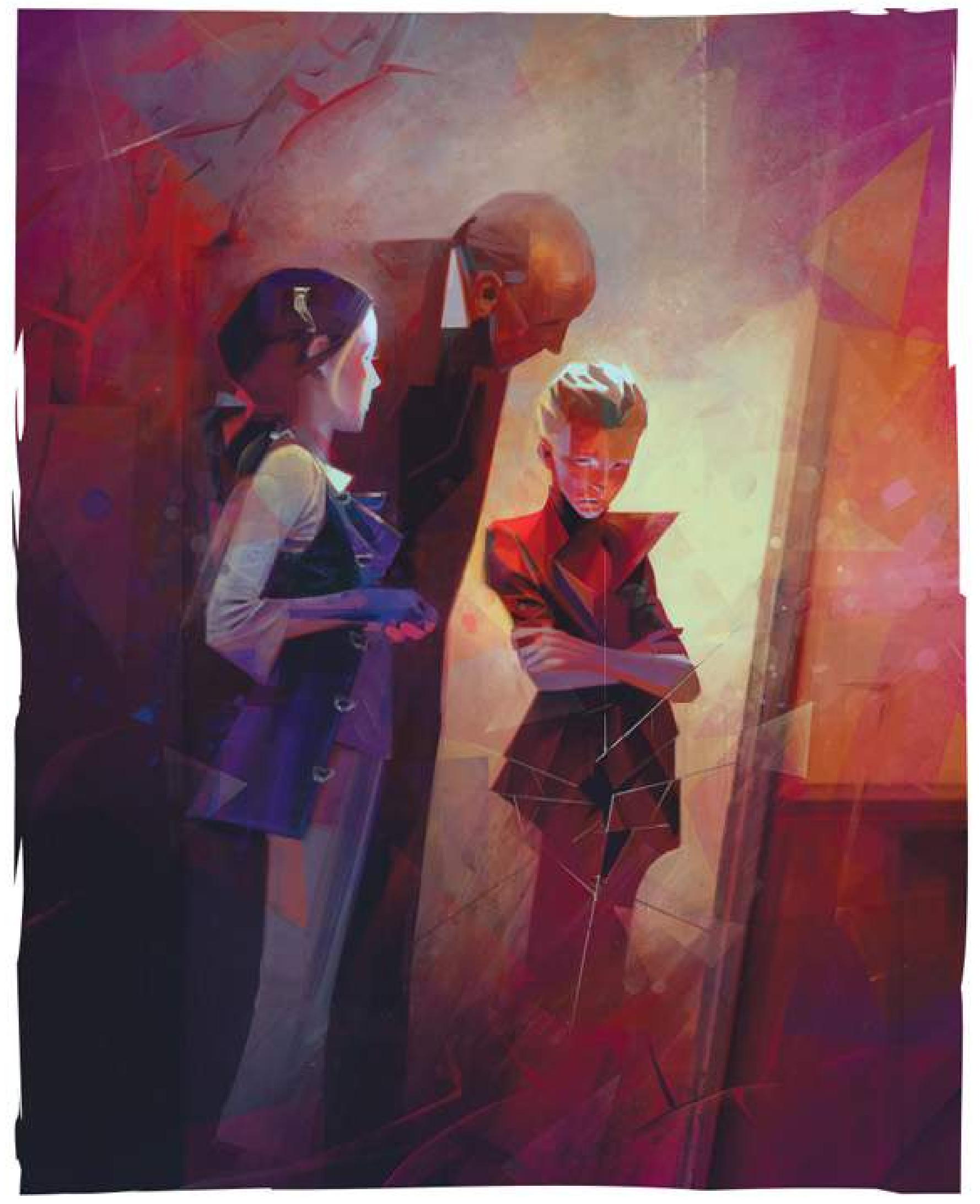


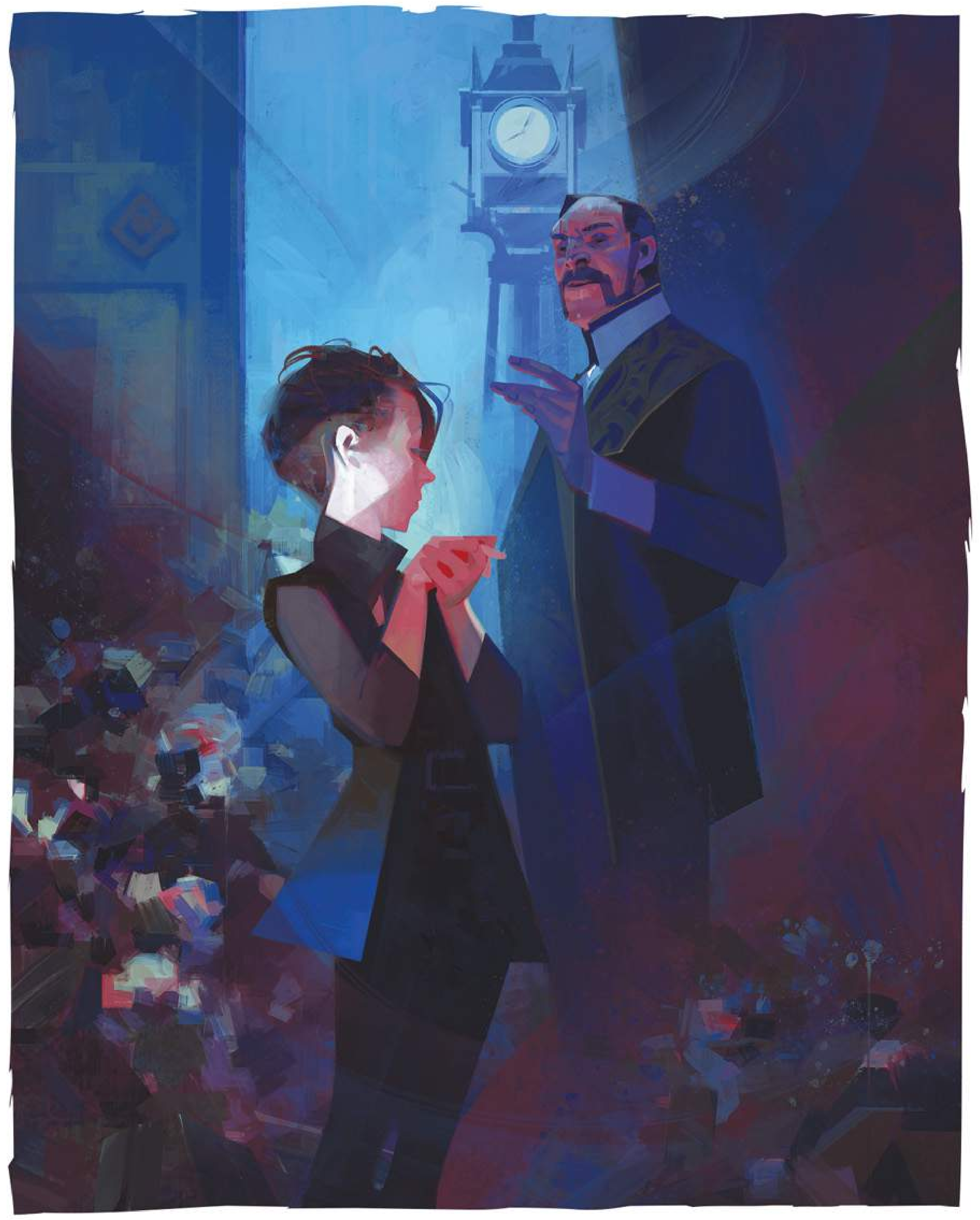
With these paintings, we wanted to give you a more neutral look at the world we've created so that you can analyze them and come to your own conclusions.
This spread: Piotr Jablonski.



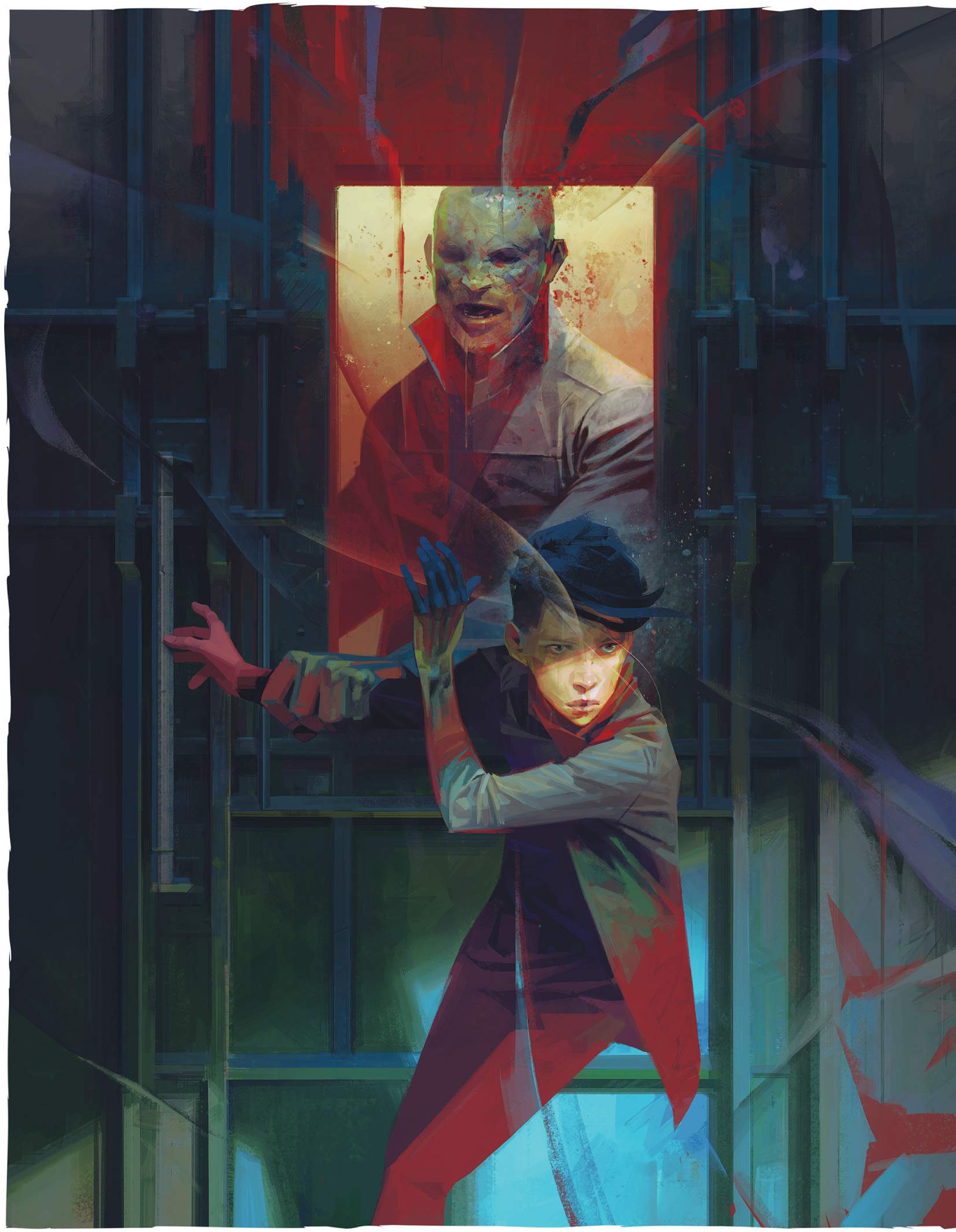




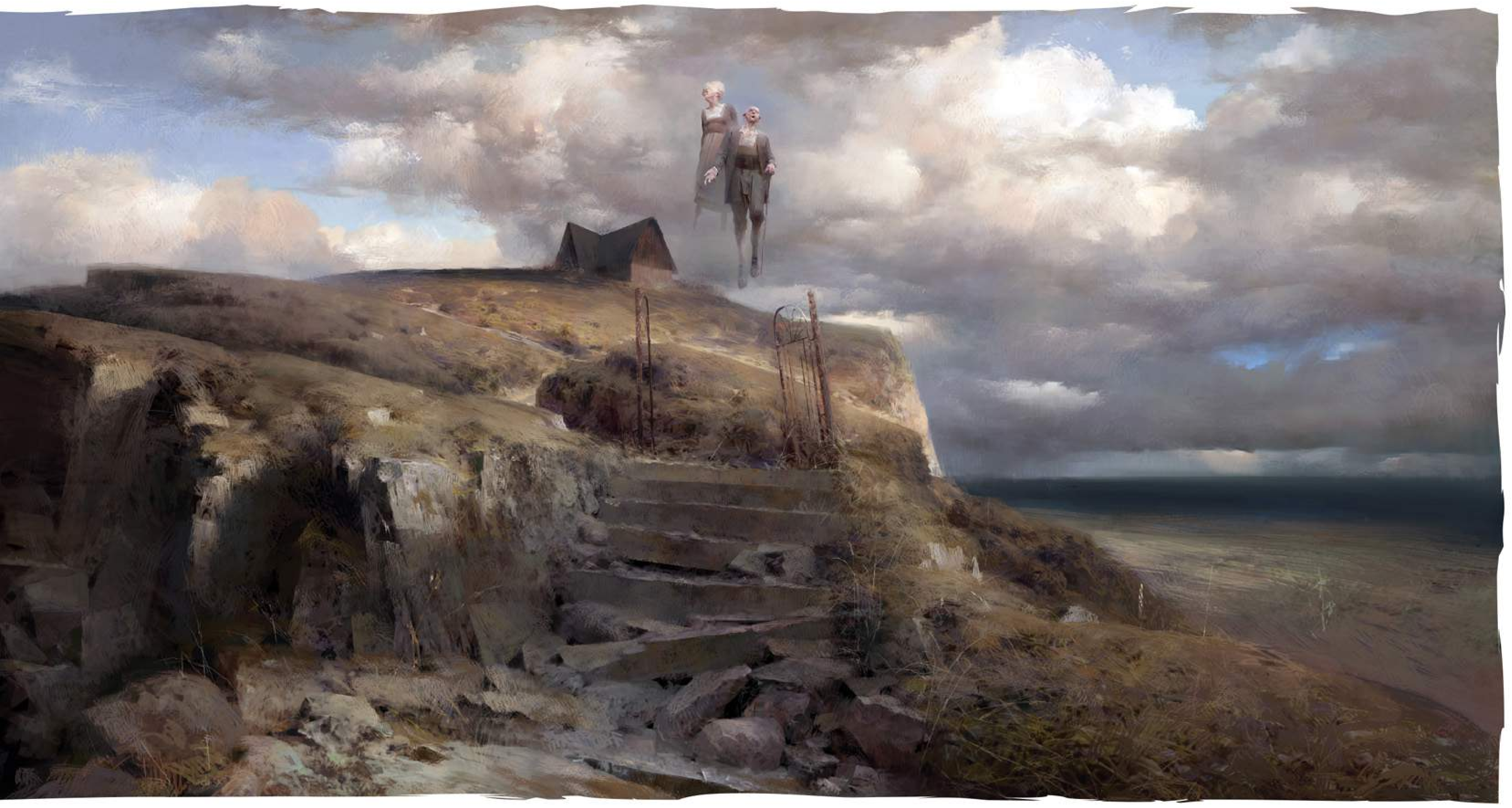


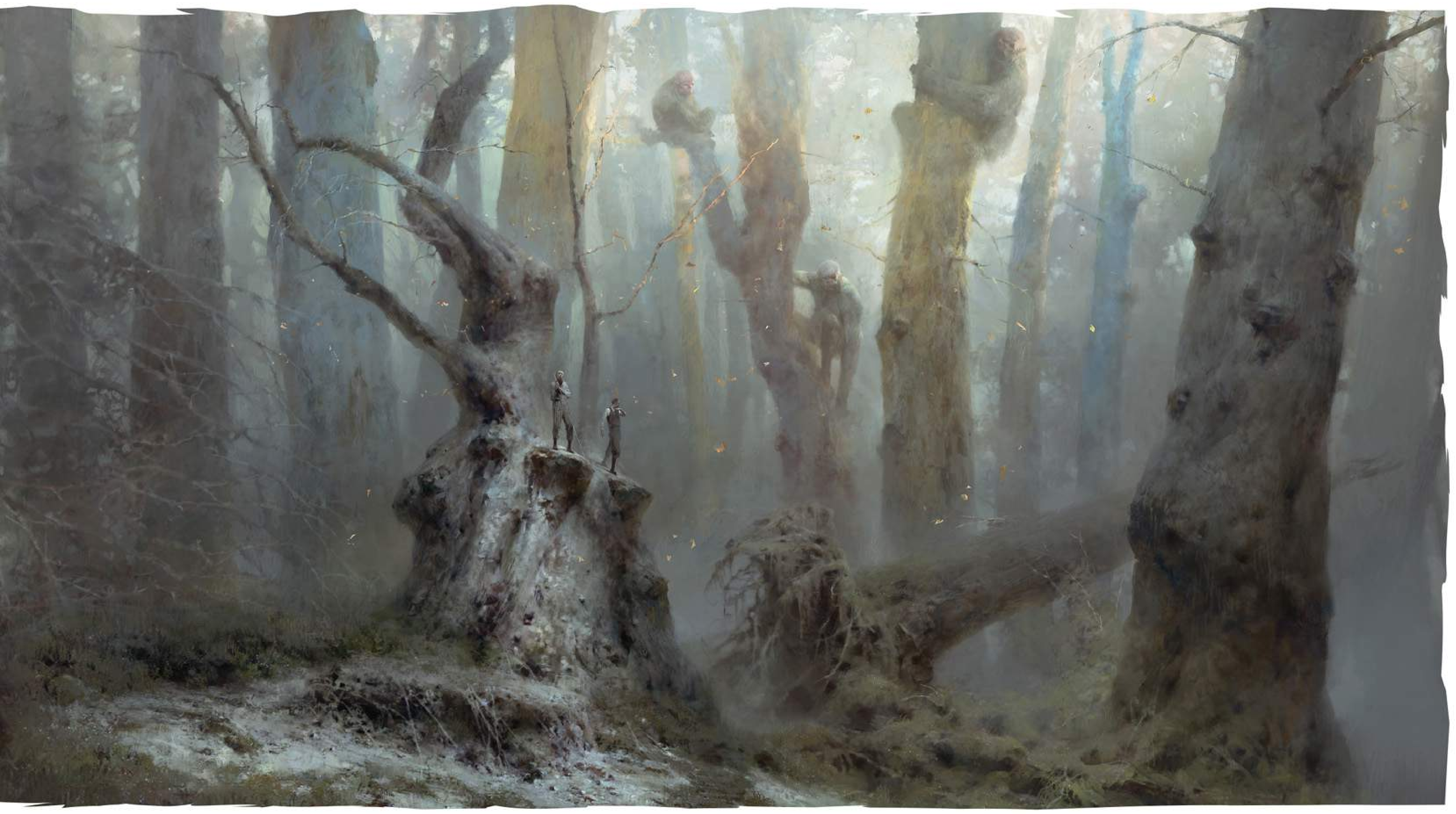


Delilah It's a crazy exercise to switch to the mind set of such a strong character from the game and paint through her eyes. In these pages, Sergey Kolesov's work is the vibrant lens through which you catch a glimpse of Delilah's younger days.
This spread: Paintings by Sergey Kolesov.

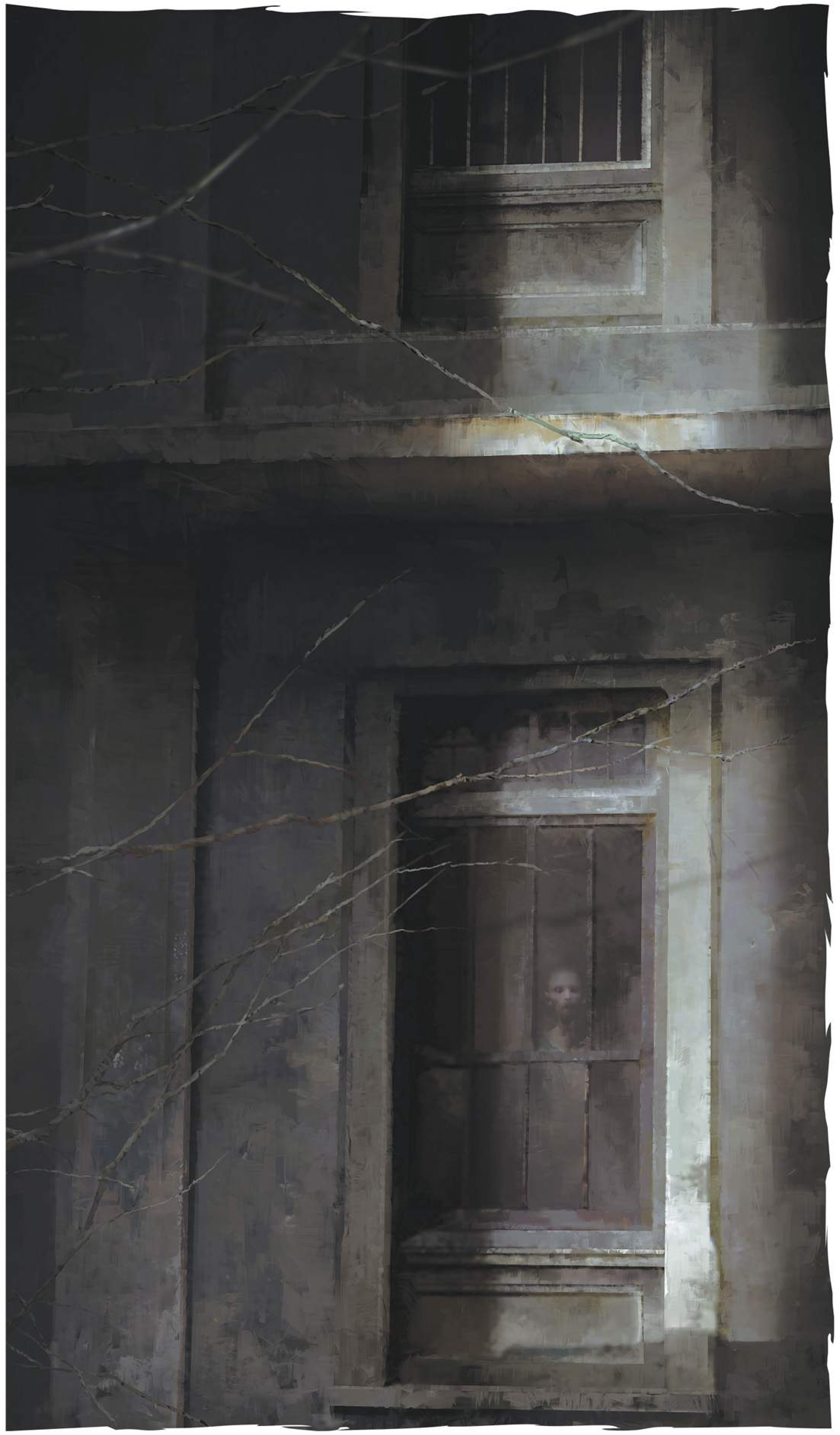


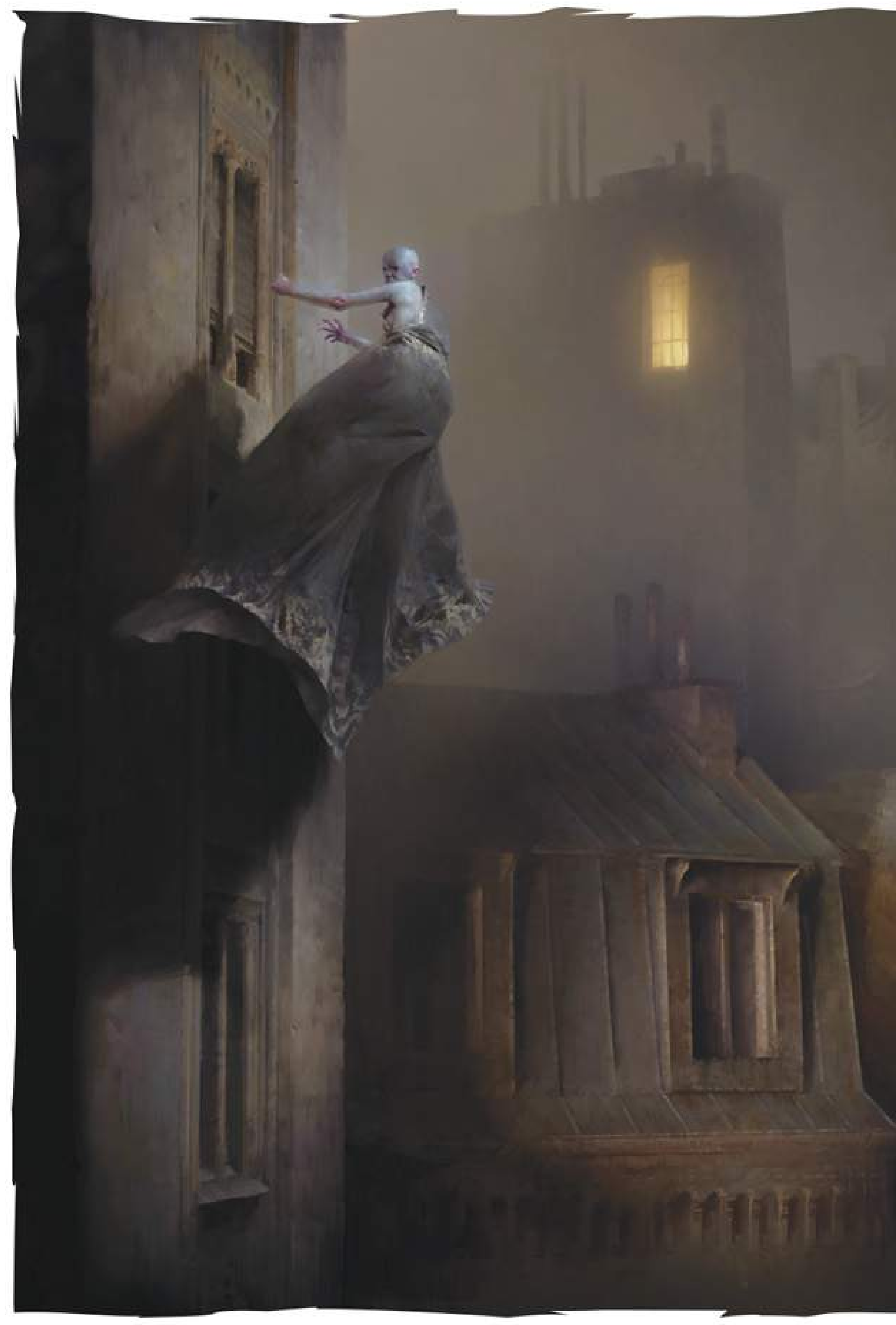
Fifteen years separate the two games, which gave us the opportunity to explore how Delilah's style would evolve. It's not a drastic change but rather a natural evolution within an artistic movement.
This spread: Sergey Kolesov.

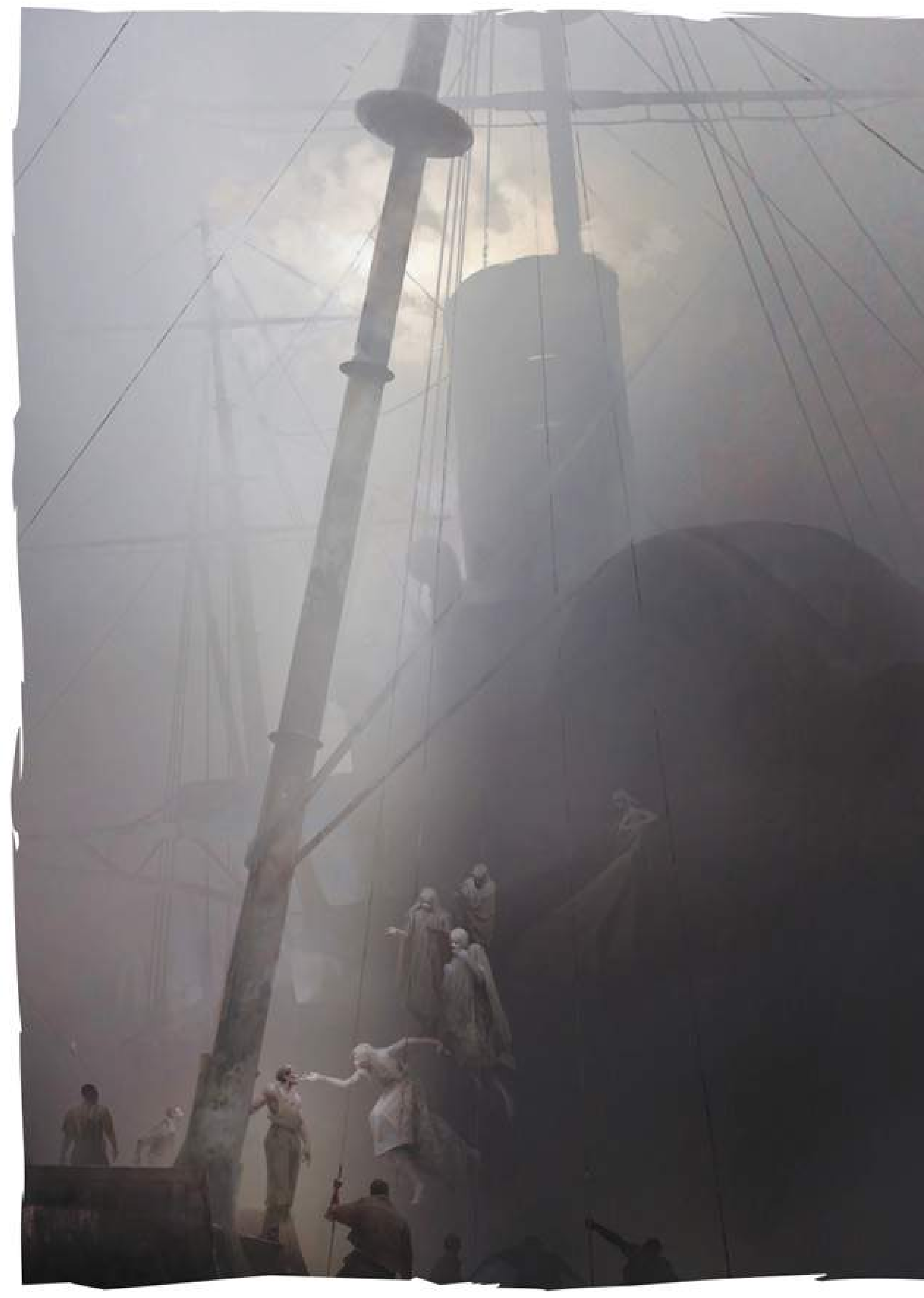


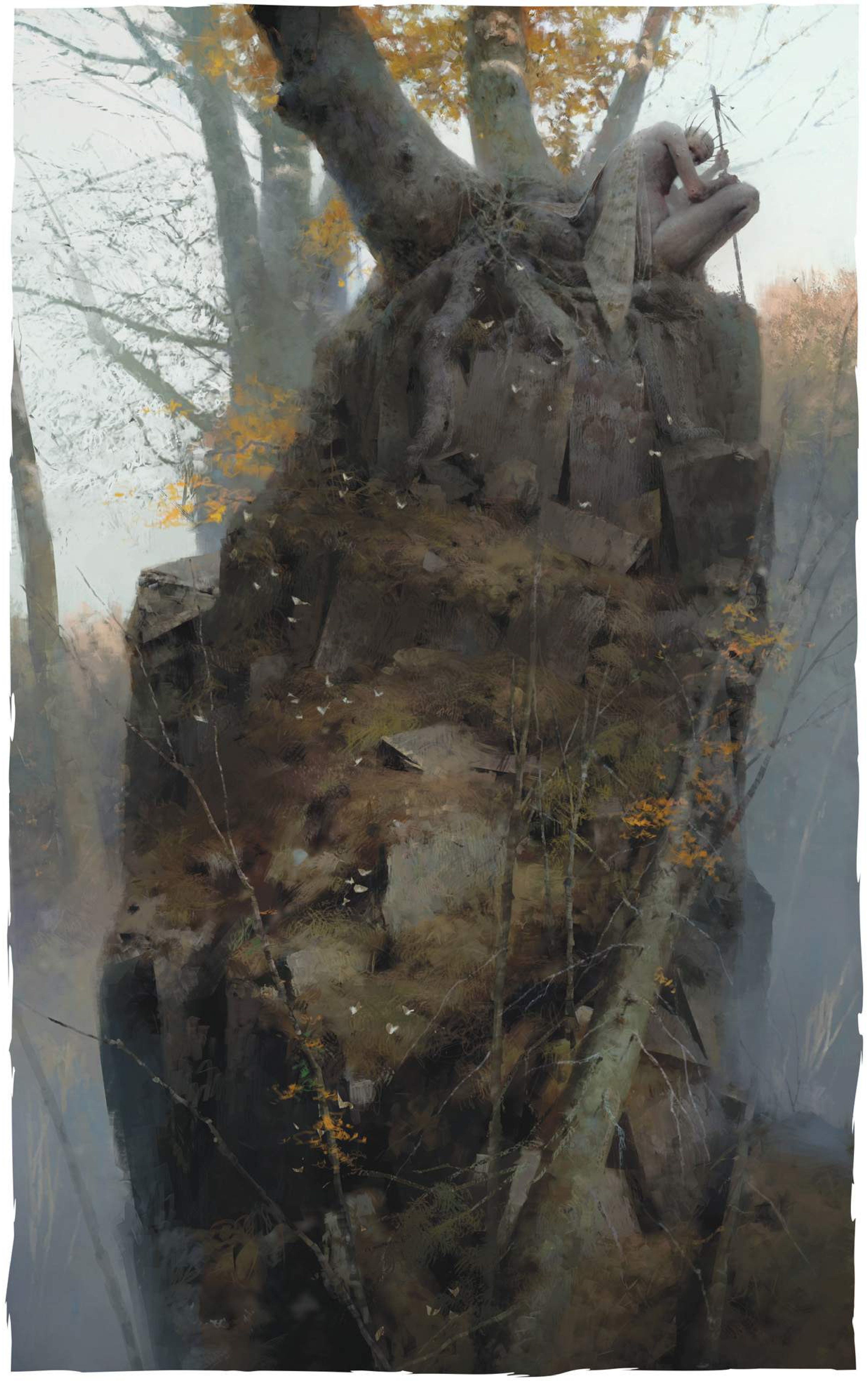


Legends Guess which painting depicts a real event that happened to one of our artists? We always take inspiration from our own experiences to feed our projects. We then filter them and offer them to the inhabitants of the world we're creating. That's why some citizens in the Dust District are almost convinced it's not the wind which swings their shutters at night . . . knock knock KNOCK!
This spread: Piotr Jablonski.

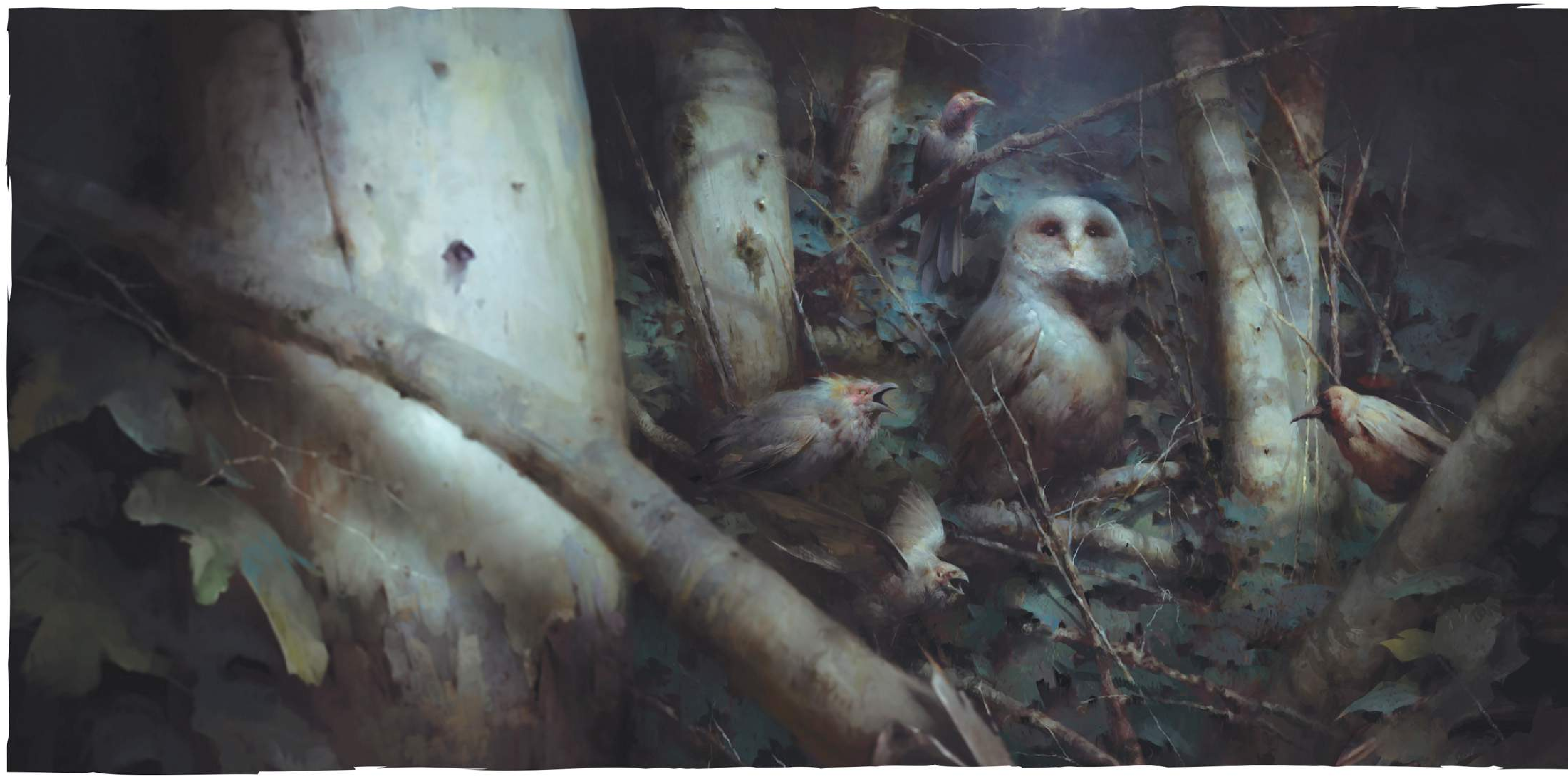


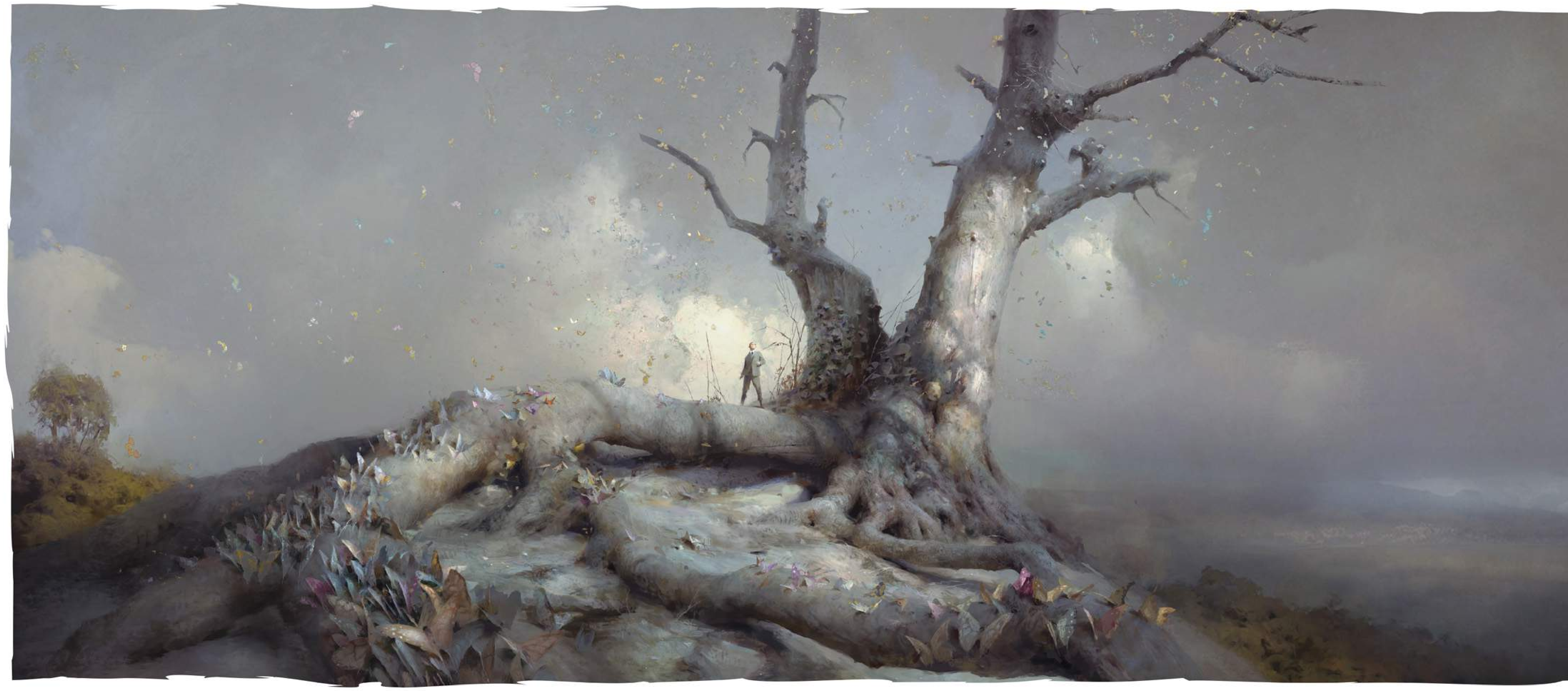


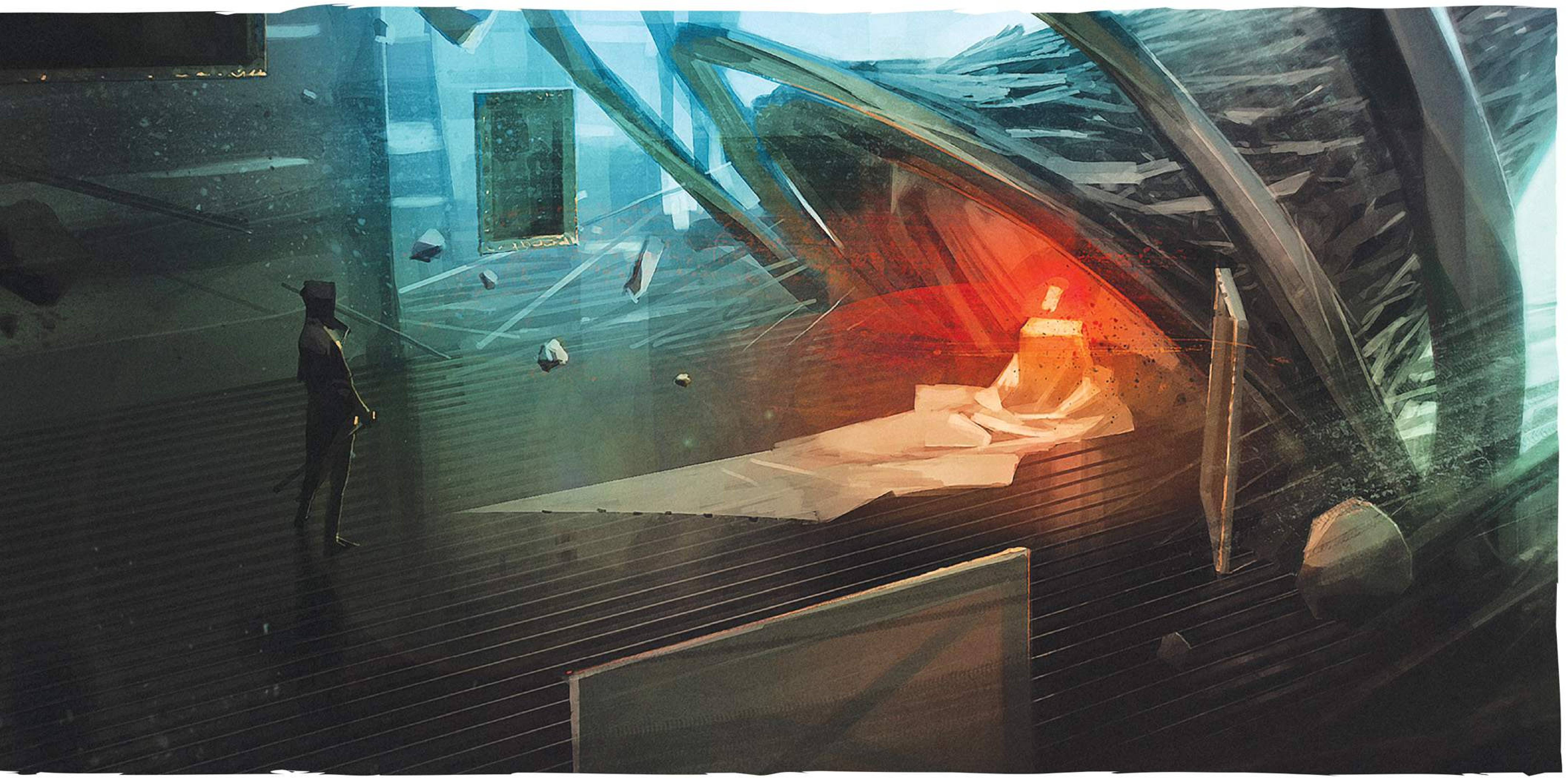


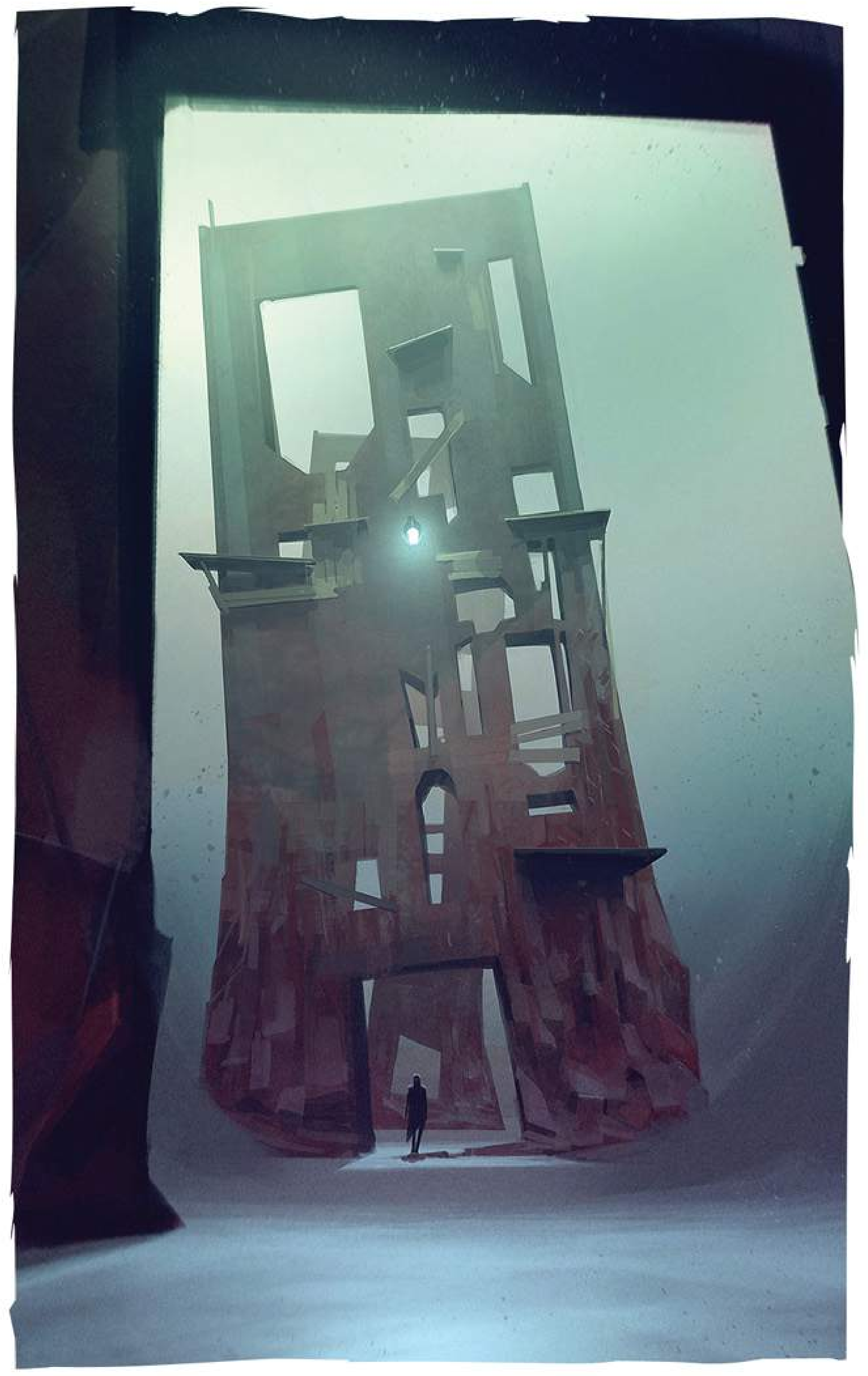


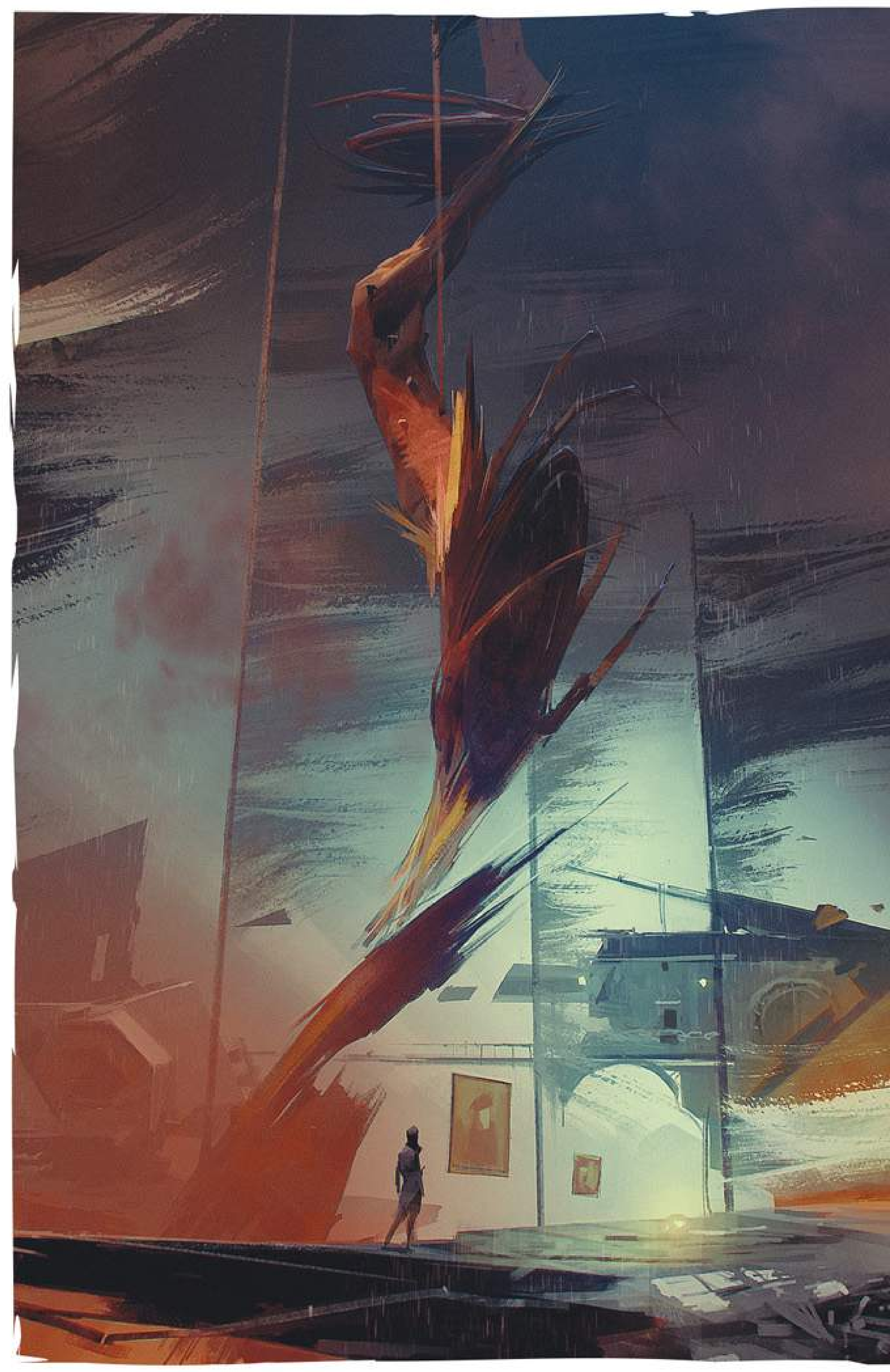
Another benefit to these legends is that they allow us to develop areas you won't visit in the game, which then feeds your imagination.
This spread: Piotr Jablonski.



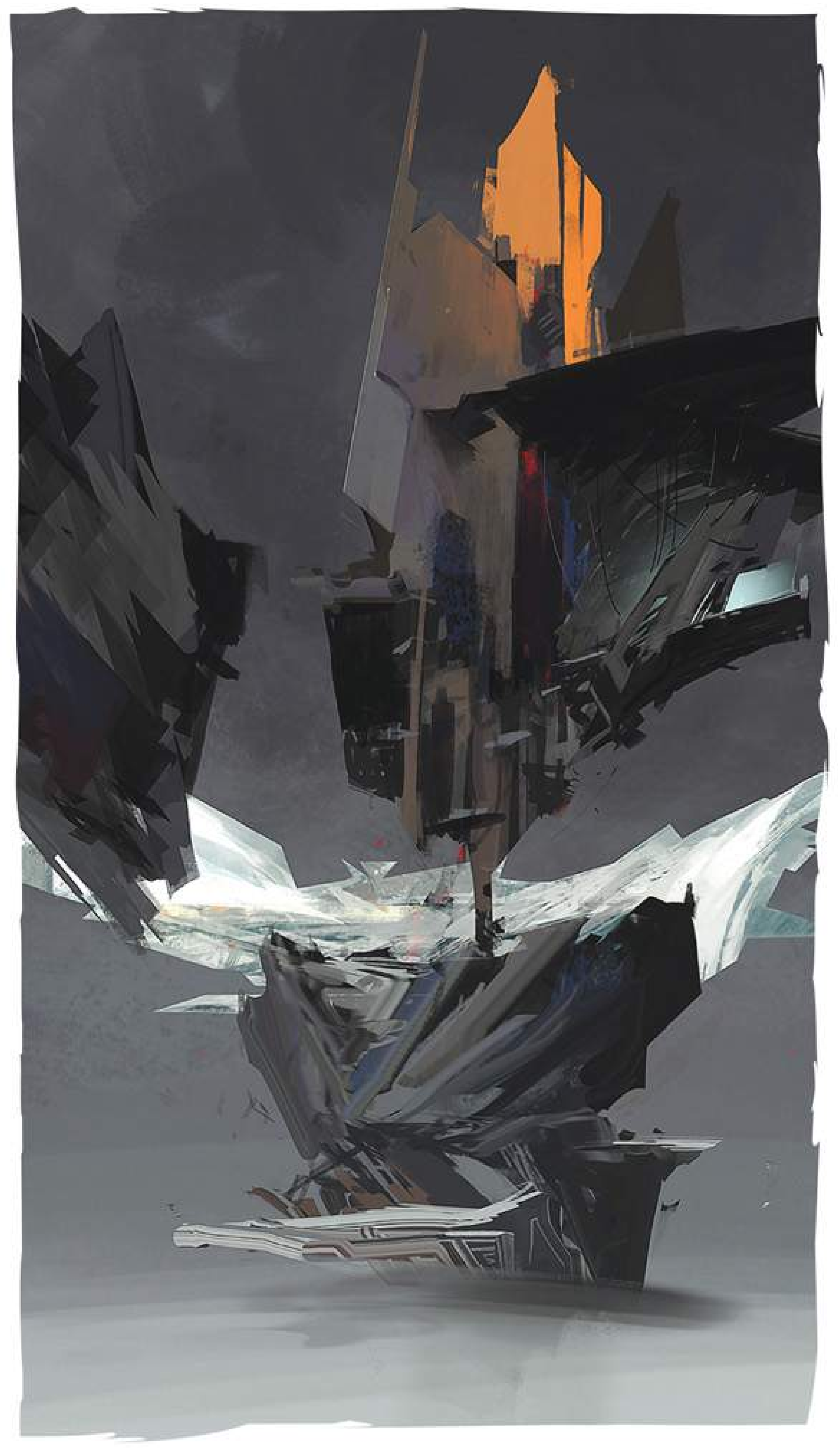


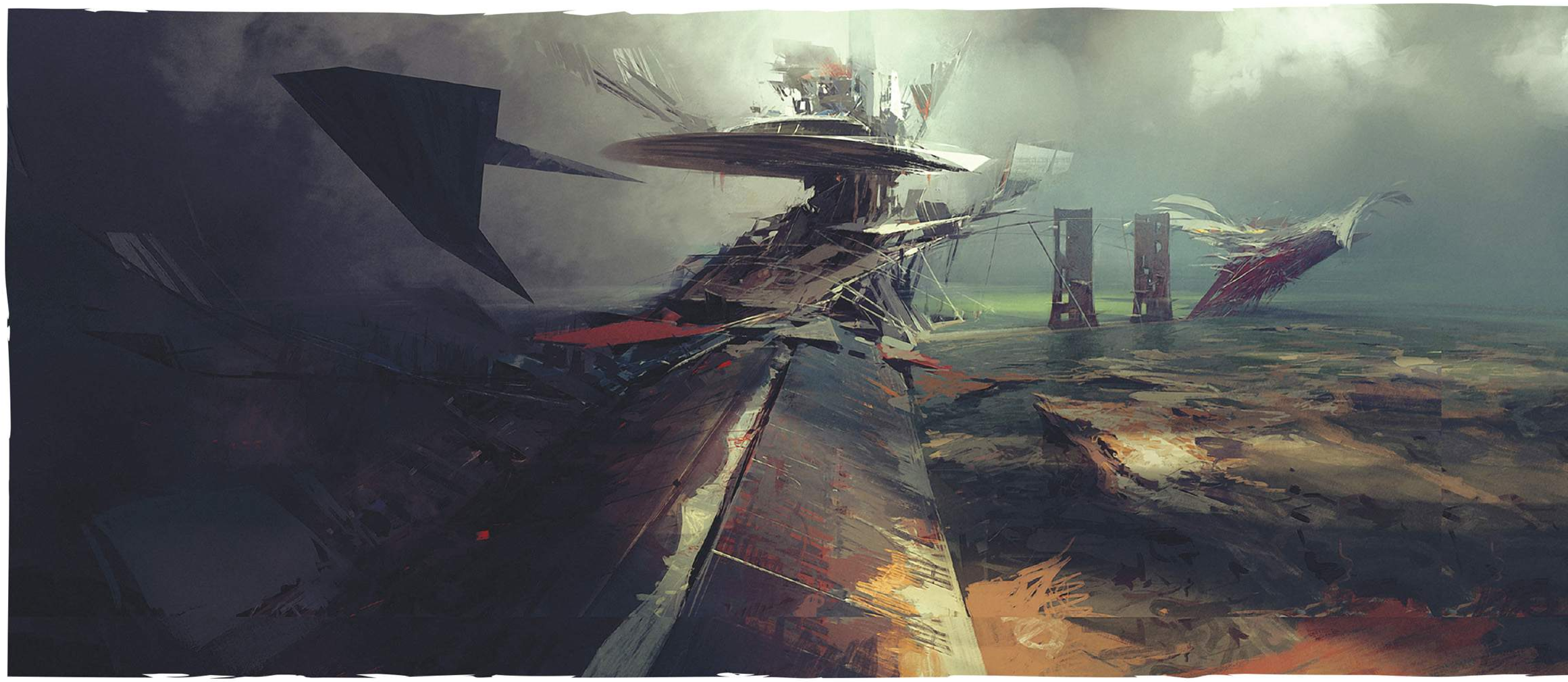


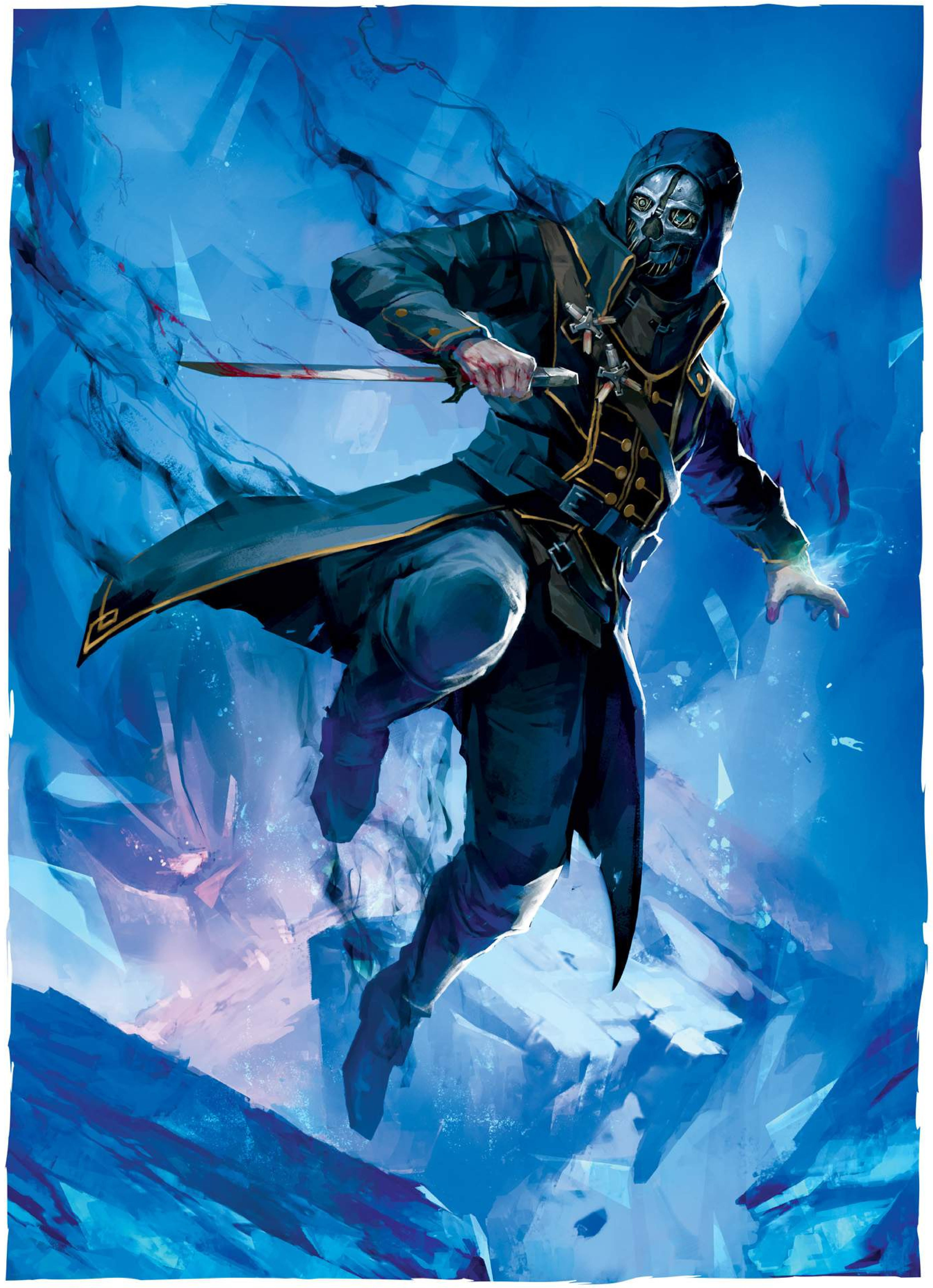




The Void This time the Void looks more dramatic, immemorial. Our wish was to simulate the player's mind and memories of the real world and create a place that feels safe and dangerous at the same time.
This spread: Sergey Kolesov.



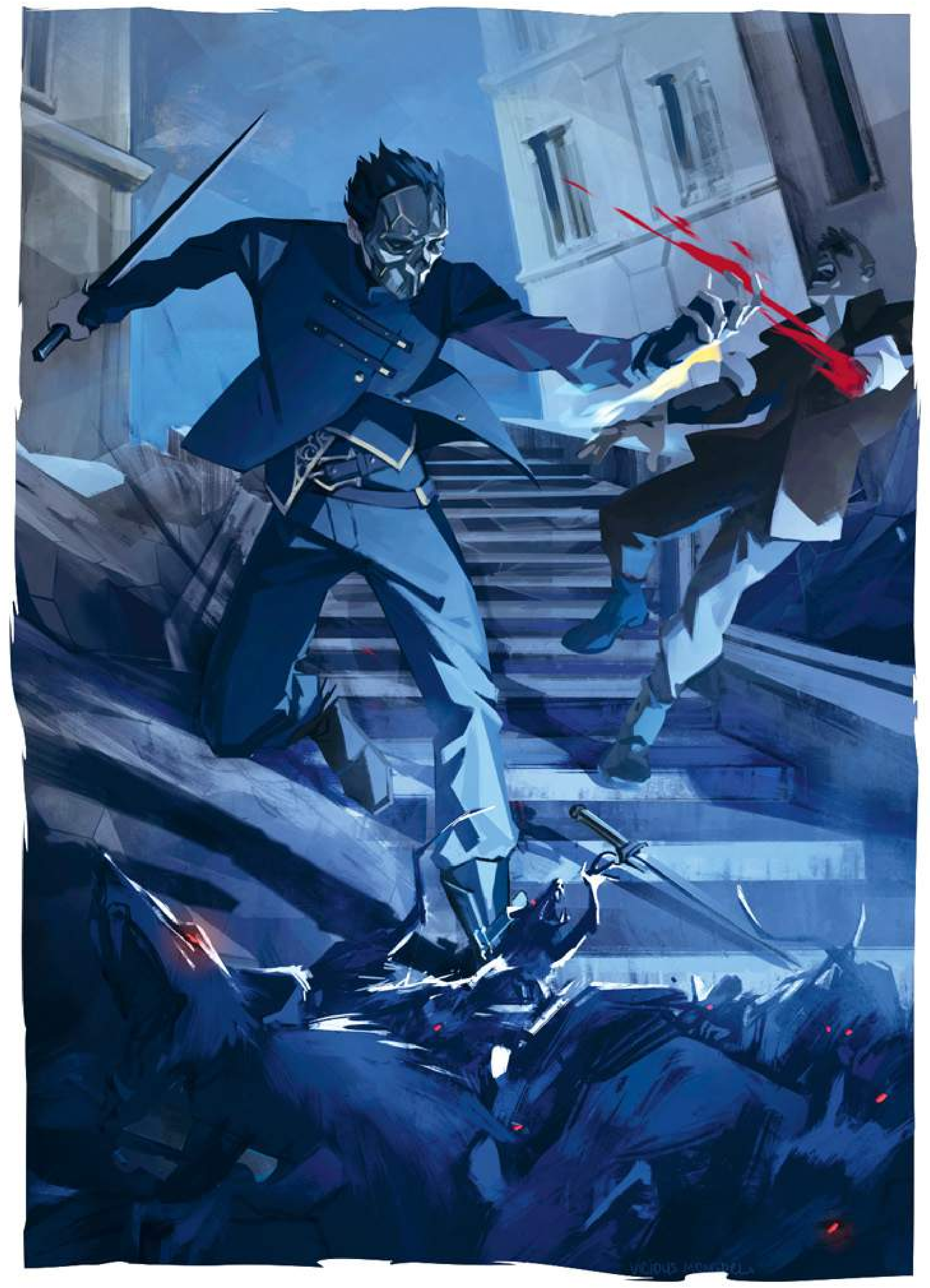


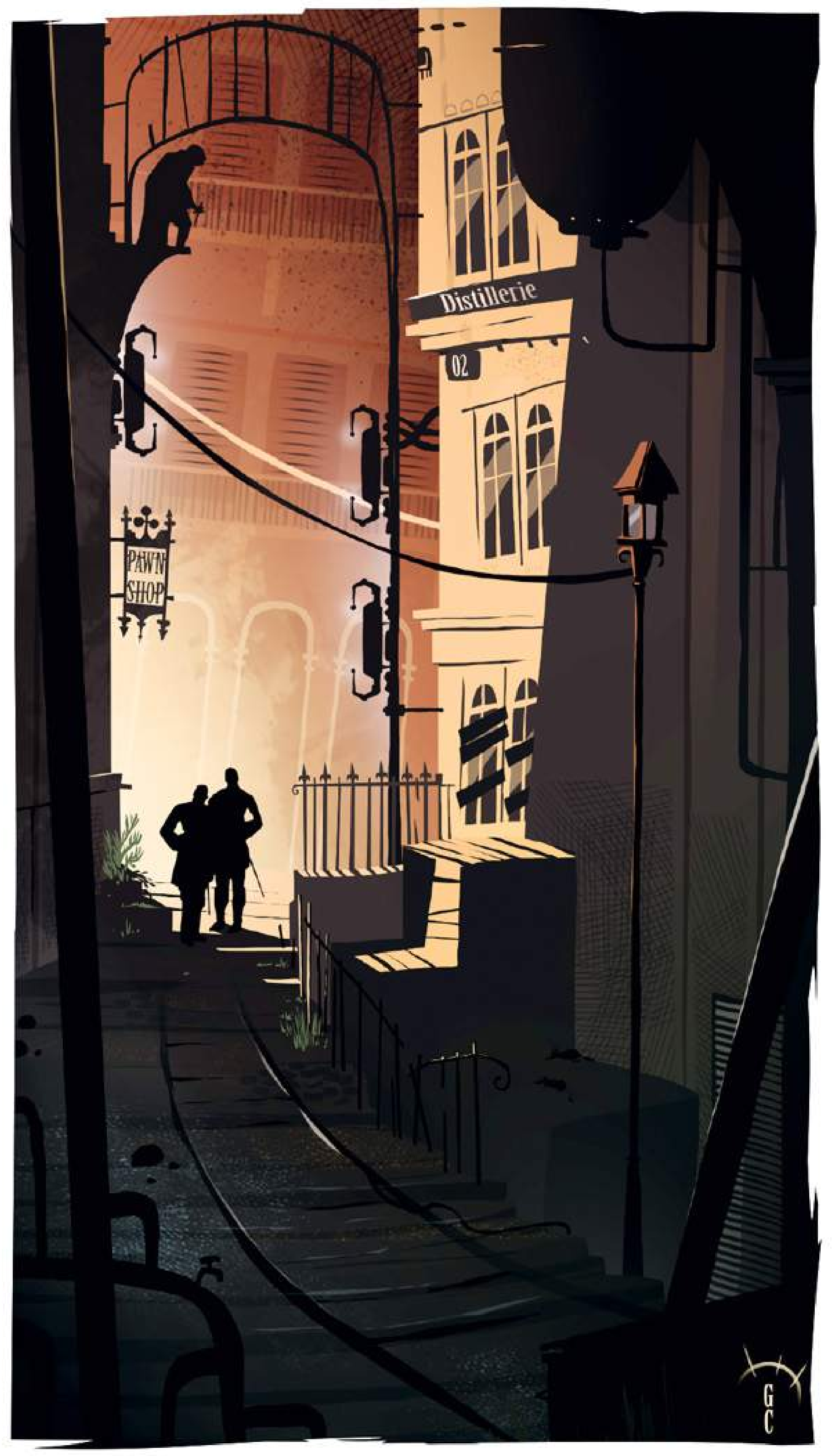


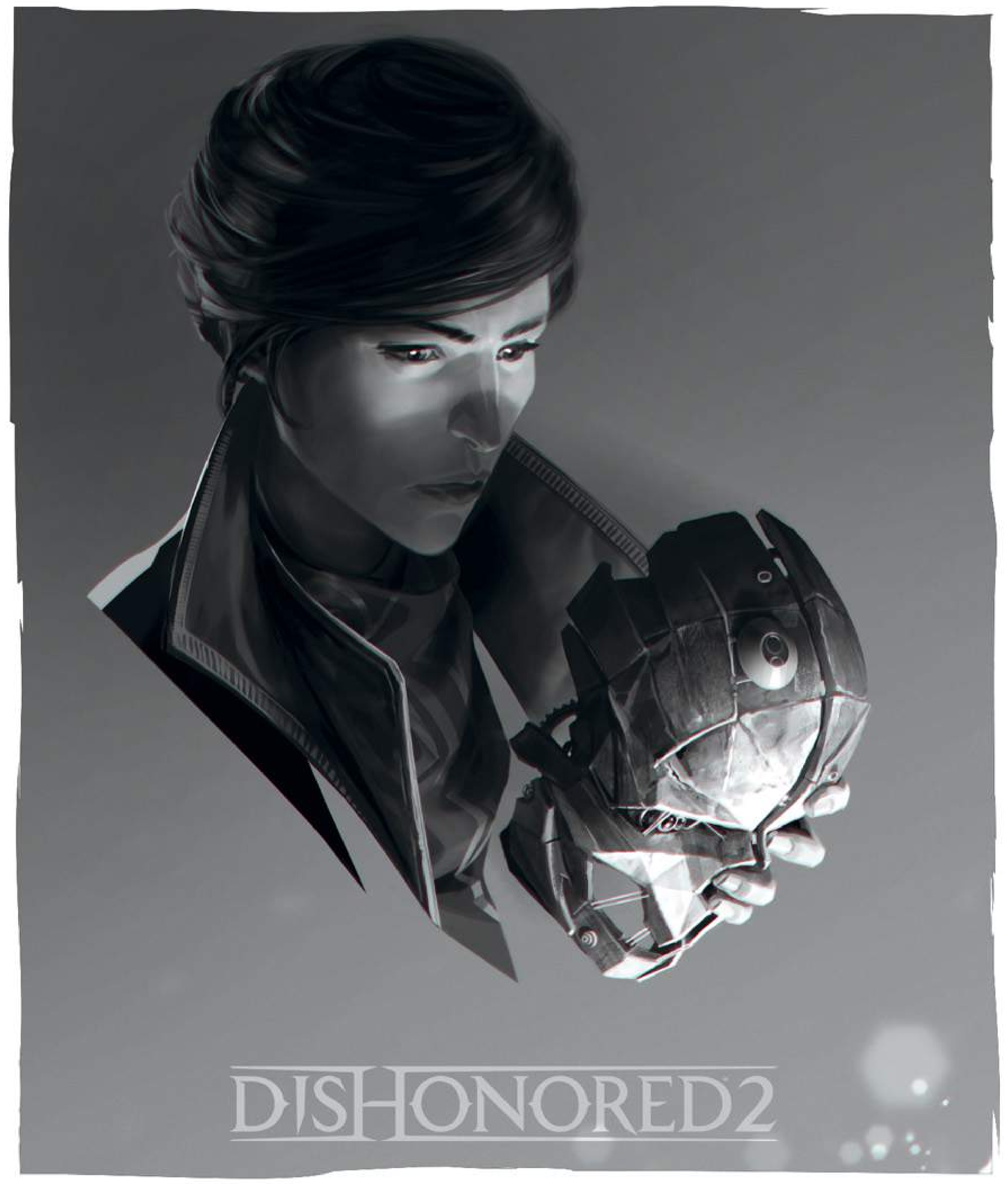
“Draw *Dishonored*” Winning Artwork

We are proud and humbled to have a community of very talented individuals with whom we share a great passion and love of art. These are just some of the incredible artists we’ve seen produce amazing works over the years.

Above: Tatiana Vetrova. *Opposite, clockwise from top left:* James W. Cain, Adelina Solianik, Denis Lakhanov, Guilhem Carayre.







Artist Credits

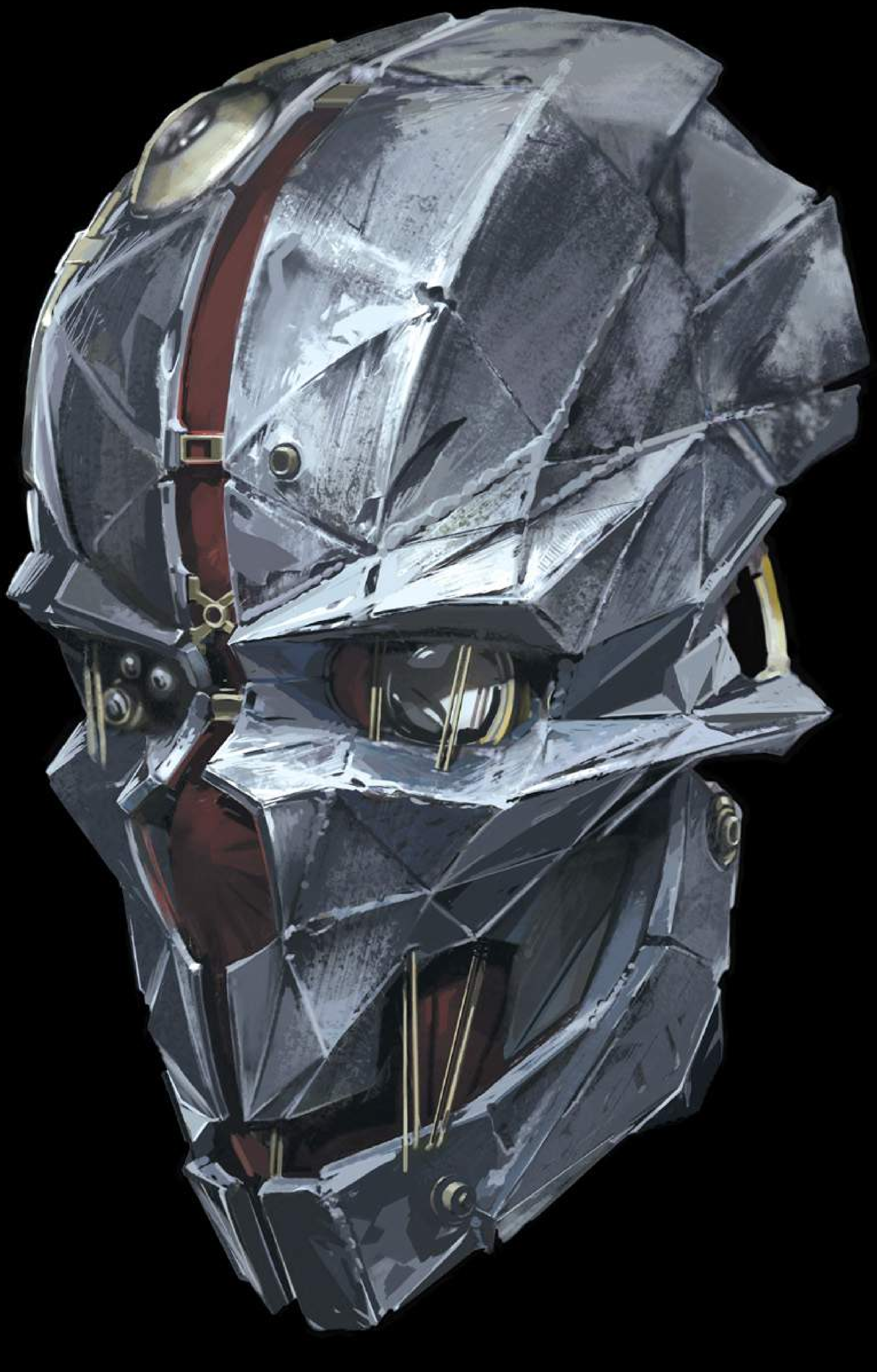
Julien Authelet
David Cros
Laurent Gapaillard
Vincent Gros
Piotr Jablonski
Aimé Jalon
Sergey Kolesov
Elodie Marze
Lucie Minne
Jean-Luc Monnet
Nicolas Petrimaux
Cédric Peyravernay
Mathieu Reydellet
Geoffrey Rosin
Thomas Scholes

Special Thanks

Guillaume Curt, Art Producer
Damien Laurent and the Architecture team
Pierre Pronier and the Environment team
Thibaud Guichard and the VFX team
Jean-Baptiste Ferder, Florence Lapalu, and the Character team
Yoann Guilloud and the Tech Art team
Damien Pougheon and the Animation team
Julien Mario, Lead UI Designer
Loic Barrier, Jean-Cristophe Blanc, and the team at Krysalide
Cristian Buliarca and the external Character team
Art Ludique—Le Musée
Gary Steinman and Anne Lewis
Viktor Antonov
&
All the Arkanites in Arkane Lyon and Arkane Austin

THE ART OF

DISHONORED®2



The Empire of the Isles is home to fantastical wonders beyond count, and dangers to match. Now, walk in the same steps as supernatural assassins Corvo Attano and Emily Kaldwin as you examine the complex and beautiful art of *Dishonored 2*!

Arkane Studios and Dark Horse Books are proud to present this gorgeous collection, featuring hundreds of pieces of art chronicling the development of the blockbuster stealth-action title. *The Art of Dishonored 2* is a must-have item for art fans and gamers alike!

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